

# THE SCHOOL ARTS MAGAZINE

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## The Editorial Point of View

### WHAT CONSTITUTES A PICTURE?

ONE of my art school experiences brought me such weariness that it has become a fadeless memory. We were sent out one morning, my chum and I, to make a water color sketch from nature. We walked to the wharves of the South Cove, searched every vista from Hospital Pier to the South Terminal, took a train to Neponset and tramped back to South Boston, looking everywhere for a good subject to sketch,—and found *none*! In sheer desperation we made a drawing at last from a pumping station two miles distant in a salt marsh. Neither of us liked it as a subject, but we had to bring back something. Why were we sent out blind? We were in our third year in a reputable art school. Ought we not to have been taught, inside of three years, what constitutes a picture?

### CAN ANYBODY LEARN?

Perhaps we had been taught! I have no memory of it. Certainly we had not learned the lesson. We must have passed that day several thousand subjects of unriyalled excellence. The old South Cove district was quite as picturesque then as now. We were immersed in beauty, but our eyes had

no clear vision. Why? Because we did not know what to look for. We did not know the A B C of pictures. Oh, of course "artists are born not made" and "a *real* artist recognizes a picture at sight." I realize that to confess to having been helped by anybody to see pictures anywhere, except in gold frames, is to admit my lack of genius. And yet I am confessing in the hope that I may help some other hopeful person looking for a sketch to find one. Ruskin and William T. Harris taught me to recognize a picture. I believe most people have to learn to use their eyes. Perhaps even geniuses have to.

### AN INSTRUCTIVE EXPERIMENT

If I could take you sketching with me, in Europe this summer, for example, I think I could help you to recognize a pictorial subject occasionally. The alternative is to bring the outdoors to you, in the form of a photograph from nature, and to help you to look at that. Here, therefore, as Plate I, is a photograph I once took to illustrate an article on Scituate as a summer resort. It is a view on Kent Street, laid out by the "Men of Kent," from that county in England, sometime before 1628. As a view, an inventory of things offered by the old town, to those who visit it, the photograph is

not too bad. As a picture it is a failure. Let us try to see why.

In that helpful book of his on Landscape Painting, Birge Harrison says that his years of study and practice in

terbalance one another in such a way that the whole is static, at rest, complete, every part happily contributing to present vividly the subject of the picture. As Ruskin puts it, the aim



PLATE I. Where the upland and the salt marsh meet in New England.

landscape composition have led him to be dead sure of one rule: "Thou shalt not paint but one picture on one canvas." A picture says one thing, has one supreme center of interest to which everything else inside the frame is subordinate. Within the limits of a picture all the various elements coun-

of the whole is to praise, to exalt, to glorify the subject. That subject may be anything,—a single object, a group,<sup>1</sup> a single comprehensive movement of line, an orderly sequence in color, a striking bit of space division, a pretty dapple of dark and light, an atmospheric effect, a gleam, a glint, a reflection,<sup>2</sup> a

<sup>1</sup>A group usually comprises a rhythmic series of some kind,—masses, contours, values, hues,—with an appropriate contrast. Rounded trees with a house, jagged tree contours with the straight horizon line beyond, rigid factory chimneys with their swirling smoke, are obvious illustrations.

surprising combination of elements that creates a mood. The range is limited only by the artist himself. All these cannot be illustrated from a single view, but with this particular view we can make a beginning.

ment of line, as the subject for my picture. The road must then be given first place. In the View the dark mass of grass and foliage at the left, the light rigid fence making strong contrasts with it, and above all the beautiful sky,



PLATE II Kent Street, Scituate, Mass. Settled by the men of Kent before 1628.

#### A RICH RETURN

In the View, Plate I, there are at least a dozen good subjects for a picture. I have isolated eleven of them, which constitute as good pictures as the plate would yield without retouching, as good as nature will yield without modification for cause at the hands of the artist.

(1) KENT STREET. Suppose I select the old road itself, a single move-

are too much for the road. They overpower it. It cannot hold first place in our attention. If the road is to be the subject of the picture these must be eliminated. Plate II is the result. I found by experiment that even that minute spot of dark, the last wharf-house, and the masts of the schooner in the distance had to be eliminated, before the eye would be content with the road, and the picture would balance.

(2) OLD SCITUATE. But suppose I wish to make the distant village the subject of the picture, (the group, a rhythmic series of masses with an appropriate contrast). Now the road must go, the top of that beautiful old wild cherry, and much else beside. Plate III is the result. It is merely an enlargement of that part of the original View (Plate I) which serves my purpose.<sup>2</sup> The wharf-house and schooner

way is of the same stock as "Uncle Nat"). The dapple of dark and light, in the lower picture, Plate IV, is charming, as it appears, and would be irresistible as Ross Turner would render it in water color.

(5) "PAYSAGE." An artist like Corot might see in our View such a picture as that shown as Plate V, a bit of country as beautiful as anything in Barbizon.



PLATE III. Old Scituate, "The little seaport town" of Bliss Carman's poems.

are now absolutely essential to balance the composition.

(3) A NEW ENGLAND ROADSIDE. The trees and shrubbery, through which the telegraph poles march along, are of sufficient variety and charm to constitute a picture themselves. That picture appears as the upper one in Plate IV. In such a picture the space division is perhaps the most important factor in the composition.

(4) UNCLE NAT TURNER'S FENCE. In that portion of the View first discarded is a charming subject for an artist like Ross Turner (who by the

(6) But the whole of that old wild cherry tree is a good subject. In painting we might eliminate the impudent telegraph pole; but in photography we have to let it stand and do the best we can with it. Here is a poetic group! Fig. 1, Plate VI. The old resident and the latest arrival, A mechanical and a freehand harp of the winds, The Gossips, Dead and Alive, GOOD NEIGHBORS, oh, this pair is endlessly suggestive,—the living one that has accommodated itself gracefully to its hard coast life for a hundred years, and this uncompromisingly upright one, dead long ago, but still useful if not beautiful.

<sup>2</sup> The spot of foliage in the middle of the extreme left edge of the picture is too dark, but to cut it off would have brought the old cherry too near that edge.



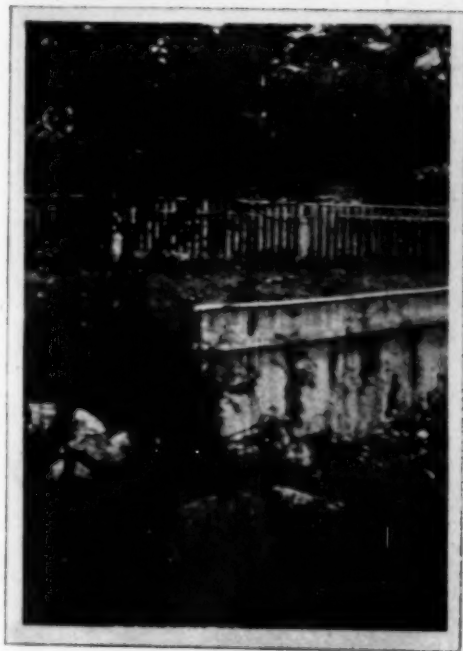


PLATE IV. A New England roadside and Uncle Nat Turner's fence.

(7) Then, we might have been after a picture of HENRY WEBB'S HOUSE. If so we could not possibly have included more of the environment than that shown in Fig. 2, Plate VI.

(8) If we were painting the SATUIT MARSHES we might select the section of the View shown in Fig. 3.

(9) WELCH'S WHARF is the subject of the picture shown as Fig. 4.

(10) THE NEW BARN, appears as the unmistakable subject in Fig. 5.

(11) THE FISH HOUSES, alone, constitute a picture, as shown in Fig. 6.

There are others, as anybody with a seeing eye will tell you; but these will suffice to illustrate the three fundamental rules of picture making:

- 1, Grasp your subject.
- 2, Free it from encumbrances.
- 3, Exalt it,—by making everything else in the picture acknowledge its supremacy and contribute to its glory.

#### THE DOME OF ST. PETER'S

That is what I tried to do in the sketch reproduced as Frontispiece. I



PLATE V. One of the "loved scenes which my infancy knew," to use the phrase of Samuel Woodworth, the Scituate poet who wrote *The Old Oaken Bucket*.

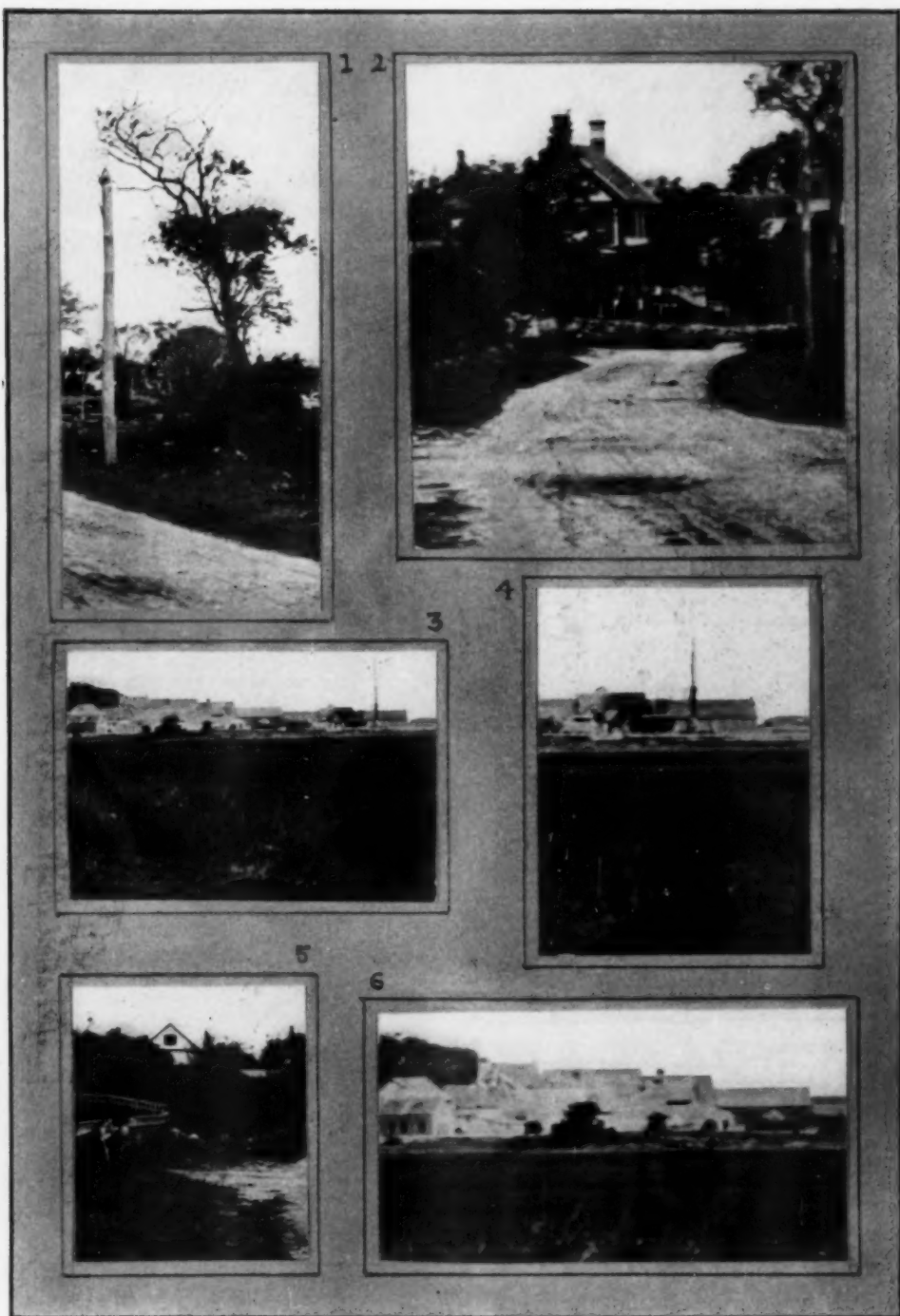


PLATE VI. Six good pictorial compositions all included within the View, Plate I.

was in Rome nearly two weeks, with the thought of that sketch constantly in mind, as I walked and drove about the city, before deciding upon my point of view. As everybody knows, the huge bulk of the building cuts off the lower part of the dome, as seen from the Piazza, and dwarfs it. At last I discovered a view in which all the things in the foreground, instead of hindering, actually helped to exalt my subject, to make it more vast and glorious than I had ever seen it represented. That view I found by walking around the church and up the long tiresome ascent to the entrance of the Vatican Galleries. Sitting on the stone threshold of a doorway to what was then the Pope's Carriage House, I laughed aloud with delight as I began to draw. How the successive roofs made a grand staircase for the eye upward from the garden wall! How that towering stone pine with its ragged trunk and gloomy head furnished just the contrast needed to bring out the exquisite curves and tints of that masterpiece of Michelangelo's, away up there, serene against the blue! I worked two hours and a quarter (but they were to me as nothing) upon the lantern and the great ribbed roof. The rest was easy. Thirty minutes the next morning sufficed for everything below the cornice of the drum, and for the washes of color to keep the pencil from crocking. Of the many carriages coming and going, I put in one, at that particular point in the sketch, to give

scale. Notice that from the back of the carriage there is practically an unbroken line upward—pilaster, corner of building, side of window, columns, buttress, rib,—a great curve of force, leaping from the pavement to the dome's crown, four hundred feet above.<sup>3</sup>

### CRAYON DRAWINGS IN COLOR

Two reproductions are inserted this month. One shows the work of a child of nine, the other that of an adult. They suggest the colored crayon's wide range of usefulness. These plates, together with others that have been appearing in this magazine, show the degree of perfection that has been attained in the making of fac-simile reproductions in color. Not only are the hues of color reproduced in their original values and chromas, but the very texture of paper and quality of stroke have been retained. Such results are due largely to the good judgment and skill of the platemakers, the Colonial Engraving Company of Boston, and of the Davis Press of Worcester, Massachusetts, who did the printing. Cameras, chemicals, and printing presses can do much, but in the last analysis just how much is determined by the men who use them. Insight, patience, and persistence in holding one's self to a high standard of technical excellence are after all the chief factors in determining the *quality* of the result.

<sup>3</sup> The reproduction is the exact size of the original drawing—a leaf from a sketch book. Moreover Gatchel & Manning have reproduced it so faithfully that it is "better than the original." I could scarcely believe my own eyes when I saw that the delicate light-blue tones of the sky had been held as well as the most delicate touches of a 6H pencil.

## THE MAGAZINE NEXT YEAR

With this number the thirteenth volume of the SCHOOL ARTS MAGAZINE is completed. Many of our subscribers have assured us that the last volume is the best yet. We wish to assure our subscribers that the next volume will be better. Mr. Hall's new book on Design will continue to appear serially. Miss Kneeland's Miniature Furniture, the most beautiful ever in proportion and line; Miss Hyde's Costume Design course, of increasing popularity; Interpretations of American Masterpieces of architecture, sculpture, painting, and handicraft by Mr. Bailey; and helpful illustrated articles bearing upon school work of every grade, will delight our ever increasing circle of ambitious readers and workers. In this number appears the first of a series of articles that promises to be of fascinating interest. These articles will introduce to us the illustrators of books with which children are familiar. We shall make the personal acquaintance of such ar-

tists as Lucy Fitch Perkins, Margaret Ely Webb, Grace Hall, Ruth Mary Hallock, Jessie Willcox Smith, Alice Barber Stephens, Frederick Richardson, Charles A. Lawrence, Charles Copeland, and others, and learn things never before put into print about their childhood and their youthful experiences in school and as illustrators. The articles will be enriched with reproductions from original drawings, selected with special reference to their usefulness in school work. The Publishers have in preparation other novel features, about which they do not care to talk just yet. Renew your subscription, and get your best professional friend to subscribe, and you will both have all the good things as they come along. The more readers we have the better we can afford to make the magazine. The School Arts Publishing Co. is not an endowed philanthropic institution! We can advance only as rapidly as our constituency will grow. To make honey, B's must have the gold dust from the posies!



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## All Outdoors A Schoolroom

THE EARTH AS A TEXTBOOK,  
THE KODAK AS PEN AND INK

By Stanwood Cobb



PLATE I. An old monk in the cloisters of Certosa.

HE was showing me his photographs,—this one a group of Japanese Buddhist priests seated out of doors in the beautiful garden of Godaiji monastery near Kyoto. With what enthusiasm he told me of his visit, of the early rising, the frugal meal at the monastery, the kindly benignant monks, the atmosphere of simplicity and devotion. All *that* the photograph did not show; but it had all been indelibly stamped upon the mind of this lad of eighteen. He had known nothing of Buddhism. He had seized upon this opportunity merely to get some unusual photograph, and in doing so he had come to appreciate the whole spirit of an Eastern religion.

Light writes upon the negative a record more detailed, more accurate, more permanent than it records through the retina upon the brain. But with all the improved devices of the modern

camera good photographs as everyone knows, do not yet take themselves automatically. Study of the subject from various points of view, with regard to composition, lighting and values are necessary for the successful photograph. Every good photograph then, while a detailed and accurate record on the film is evidence of many other records, impressions and comparisons in the brain of the photographer.

This comes out strongly when a friend is showing us his choice photograph. With what enthusiasm he describes the conditions under which he took the picture, how he studied the subject, manoeuvred for position. With what vividness he remembers the surroundings and explains what lay on either side, and makes appear to you much more than is in the photograph before you.

The taking of the photograph has been a means of directing his attention to the subject and impressing on his mind what would otherwise have only been carelessly noticed and soon only vaguely remembered. Every time the photograph is glanced at the recorded details recall a multitude of other details. So, looking over the photographs we have taken, we mentally review and strengthen all those numerous hazy impressions which we received at the time of taking them.



Of course, we have all realized in a vague, indefinite way that it was a good thing to take photographs. We may have thought that there was some educational value in it; but that it is a legitimate and serious adjunct to educational methods has never been duly emphasized. Two schools have recently come to my attention in which the taking of photographs is recognized as an educational process, as an important and valuable means of reinforcing the work of books and the subjects taught.

When the Nautical Preparatory School was about to sail from Providence in the fall of 1904, in addition to its otherwise complete corps of instructors and educational equipment it had a department of photography with a professional photographer to instruct the boys in the use of the camera and the making and taking of pictures.

But the idea of utilizing the taking of photographs in conjunction with travel as an educational accessory remained to be thoroughly worked out and developed by the Sargent Travel School for Boys. This school began its existence in 1904 and has since spent the school year of eight months in alternate years in Europe or Round the World. More than one hundred boys have been prepared for college and business while they were thus getting a broad view of the world, absorbing the art and culture of Europe or the East, studying civilizations, using "the World as a Schoolroom," "The Earth as a Text Book," for such are the slogans of the school. In its nine years of existence, practically all the European countries and all the countries of the Far East have been

visited, and excursions have been made into many little-visited or scarcely accessible regions.

Travel may be an education in itself, but travel combined with organized study of the countries visited, of their history, art, government, politics, religion, cannot help but form the minds of boys with a breadth and understanding of the world's civilizations which will bear rich fruit in broader outlooks in later life.

Many of the boys from this school have been prepared to enter the leading colleges; many have been prepared directly for business careers and are already influential citizens, their lives made richer by the broad training, and stimulated interests that have resulted from their travel and study with Mr. Sargent.

Every boy in Mr. Sargent's School is expected to take a camera with him. And since they are for the most part from wealthy families, they have the finest cameras they are capable of using, and an ample supply of films. The 3A Kodak (post-card size) is the one most used by the boys; some carry the 3A Special and some the Graflex.

The camera gives them a wide-awake interest in travel that nothing else could. It gives them a stimulus from within instead of a stimulus from without. It increases their attention by the necessity of selecting important views to photograph.

Imagine the boys landed for the first time in the Roman Forum. Even while their instructor is explaining the ruins around them they are eagerly taking snapshots. Then when they have come to a fuller understanding of the topog-

raphy of the place, they come again of their own accord to the Forum at a time when the light is best for the views they want to take. Pictures of the Forum have been taken in this way by the boys that compare favorably with the best pictures of professionals which I have seen.

The little town of Ravello, high above Amalfi, where the school usually spends two weeks, is rich in scenes of beauty and historic interest. The boys are quick to appreciate this beauty, and to preserve it by photographs for future enjoyment. The old Tower of the Rufello Gardens is a favorite theme for the kodak, not only on account of its beauty of architecture and background, but because it is one of the finest specimens of Norman Towers in Italy. And if the boys do not fully appreciate the historical and architectural import of this structure while they stand before it, they have the photograph always with them to refresh their memory and to reveal to them constantly new meaning and new beauty.

The picture of the old monk at Certosa, just out of Florence, the initial illustration, will always recall to the boy who took it the idyllic monastic peace which it represents. Likewise, the picture of the Villa Stibbert will stand as a type of the beautiful villas of Italy.

A trip to Hadrian's Villa would be robbed of half its value if the boys could not bring back from it, not only the vivid impressions of the moment with their pleasant memories, but also the printed record on the photographic film, which perpetuates the visit for the boy, and enables him to describe it



PLATE II. A corner in the gardens of the Villa Stibbert, Florence.

adequately to his friends and relatives upon his return home.

At the battlefield of Waterloo, the boys secured excellent pictures from the Lion's Mound, showing the topography of the field, every inch of which the armies of Napoleon and the allies so bitterly contested; then, coming down, they visited La Sainte Haie, perhaps the center of the fiercest struggle, La Belle Aliand where Napoleon made his headquarters, and other places of importance connected with the battle. After the careful explanation of the battle given them by their teacher from the top of the Lion's Mound, where every detail of the battlefield could be pointed out, and after a visit to these



PLATE III. A print like this makes permanent the memory of Hadrian's Villa.

spots which they had seen from the Mound, with their own photographs of all that appealed to them, the Battle of Waterloo will always be more vivid and comprehensible to these boys than it could be made from a mere text-book

explanation in a preparatory school at home. Such are some of the advantages of travel.

A list of all the things seen and photographed by the boys in their trip around the world would cover pages.



PLATE IV. A peaceful group on the battlefield of Waterloo.



PLATE V. A beauty spot in a modern German City, Nuremberg.

All the great buildings of the world come within range of their cameras. The ruins of ancient Rome, of Greece, of Sicily, the Roman remains in Northern Africa, Egypt, the varied architecture of India and Java, Buddhist temples of Japan, and Chinese pagodas. Then one might speak of street scenes and pictures of the daily life in Europe, Algeria, Egypt,—the yellow-robed hypongis of Burma, holy men in India, high caste Brahmins, shriving pilgrims by the Ganges, Buddhist monks and priests in Japan. Men at work, and the different forms of labor make pic-

turesque and educational photographs—the naked spider-legged Tamil in South India, the industrious fellaheen of Egypt, the heavy-laden coolies of China. A most valuable collection of pictures of agricultural interest is gathered as the boys take pictures of the different implements and methods used by farmers all over the world. One boy may be interested to take pictures showing the development of the plow and the primitive forms still used in the Old World; another boy, destined to inherit a large ax business, makes a collection of ax heads. Pictures of tea gardens, of cocoa plantations, rice fields, nutmeg, clove and other plants in actual growth give the boys a valuable lesson in commercial geography. Interesting public events are eagerly photographed—such as bull-fights, church festivals, Bud-



PLATE VI. A picturesque Chateau in France, Chinon.

dhist processions in Japan, military manœuvres and views, aeroplane flights in the great flying fields of Europe. Politics and city administration is made more vivid by pictures of clean streets in German cities, of state railroads, tram-cars, administration buildings, and movements of civic beauty and welfare.

ing bare-headed before some church procession.

Travelling in a group as the boys of the Sargent Travel School do, they are not limited to their own cameras, but can enjoy by exchange the best results of a dozen of the cameras. Every month the Photographic Committee



PLATE VII. A view of St. Peter's from the top of Hadrian's Tomb.

Modes of transportation are photographed from the buffalo ox-teams of Turkey and the East to the man-drawn rickshas of Japan. Nor can the scenic beauties go unnoticed. The beautiful Italian villas, the chateaux of France, the snow peaks of the Alps, the burning deserts of Egypt, the jungles and tropical gardens of India and Java, the Himalayas seen from Darjeeling with their 28,000 feet sheer rise, the picturesque scenes of Burma and Japan.

Religious tolerance grows with a collection of snap-shots of some kindly Buddhist priest who poses in a temple garden; of mild-eyed mystic hypongis in a Buddhist monastery of Burma; of a dignified Mohammedan mullah walking the streets of Constantinople; of the devotion of the Italian populace stand-

arranges an exhibition in which each boy displays his pictures of the month, and takes orders from the others for any of which they may wish to have prints. With such a large variety to choose from, the boys acquire in the course of the year a wonderful collection of pictures illustrative of their travels. Some of the boys have colored slides made in Japan where this work is done beautifully and cheaply, and are able to give illustrated lectures of their travels to their friends.

Each day, after returning from the sight-seeing, the boys have to write up their journal for the day, giving in three or four pages an account of the things they have seen. These they illustrate with pictures and photographs—and the five or six books thus filled in the



eight months of school, with descriptions of cities, museums, pictures, sculpture and monuments of every kind, together with the illustrations pasted in, form a most valuable record of their trip. Not only does it oblige the boys at the time of writing to consult their guide books and thus help fix in their minds the things they have seen during the day, but it preserves a most pleasurable reminiscence for the future years. Some of the boys have had their journals printed in book form later on, to give to their relatives and friends. Mr. Sargent is at present encouraging four of the boys to get up an illustrated travel book, combining the best selections from their journals. Such a book would be novel and attractive and would present with the fresh vision of

youth many vivid pictures of the life abroad.

So the boys return home at the end of the year filled with pleasant memories, and with a more substantial reminder of the trip in the form of their journals and their collections of photographs. In the course of the nine years in which the Sargent School has been in existence, some twenty thousand pictures have been taken by the boys. Many of these are probably of scenes never photographed before—for in India and Java and Burma, China and Japan, they have made extensive trips inland to places off the beaten path of travel. If these pictures could be gathered together, what an exhibition they would make of education through travel and the kodak.



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## Self Education in Pictorial Art

By Frank G. Sanford

*Supervisor of Drawing, East Orange, N. J.*



Frank G. Sanford

A GOOD friend of mine, now dead, had a most disconcerting habit. In the midst of an ordinary discussion she would pause, fix her eyes on me, and say abruptly, "Now why did you do that, Sanford?" No doubt it was good for me to be brought up standing and asked the question "Why?"

We do many things, perhaps most

things, emotionally; but teachers are expected to be always ready to "stand and deliver" a reason. Now some of these pictures were taken for one reason and some for another. Are they good in composition and if so, why? I might dismiss the whole matter at this point by saying, "Because Mr. Bailey approves of them." Or I might<sup>1</sup> say, "Oh, they interested me," or "They are picturesque." But that won't do. It's too much like the woman's reason, "Because."

I. AN OLD SETTLER. This shows the garden and rear of an old building in



A cottage at Leek Wootton.

<sup>1</sup> The pictures were sent to Mr. Bailey some two years ago, as a part of a friendly letter. Now he returns them, mounted, ready for reproduction, and repeats the disconcerting question I have quoted.

Stratford, now used for a bindery. It is interesting as a line composition because of the convergence of lines to a point at the right of the center,—the simple dark mass. Notice the way that the gables and roof lines and chimney-pots cut the sky. The blank spaces on the near end of the building are opposed by the repeating angular lines of roofs and the small gable repeats, in a diminished note, the form of the larger one. Hence we have variety and harmony of space and opposition of lines. The contrasts of old brick and stone, of grass and foliage, give variety of texture.

Tabulated thus:—

1. Unity—by the convergence of lines to a center.
2. Variety and opposition of lines and spaces.
3. Variety of textures (or color).

Enough to make any scene worth taking.

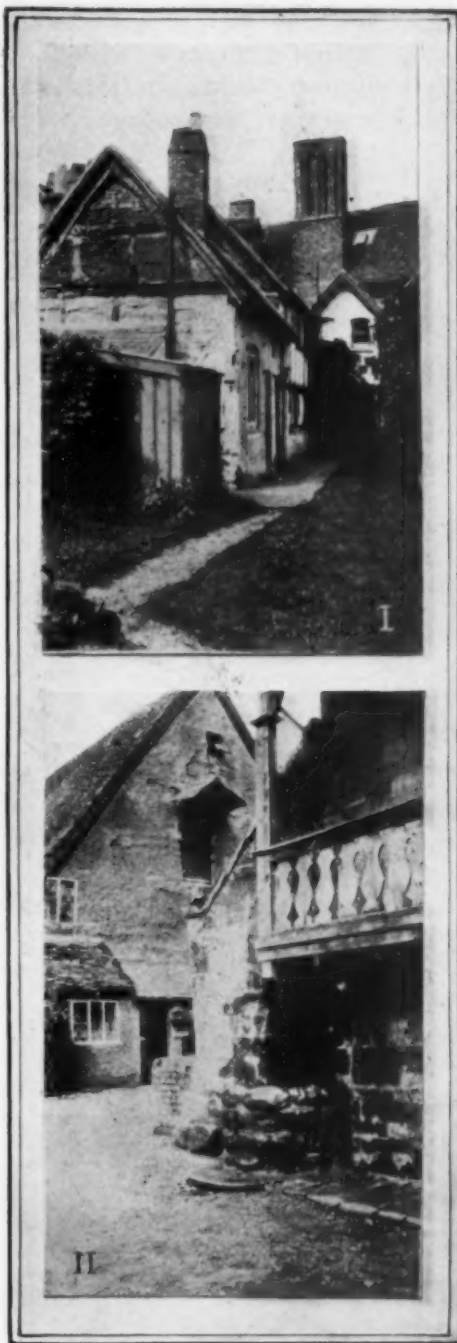
II. THE SAXON MILL impressed me for two reasons, and they are sufficient.

1. The pattern and arrangement of main lines.
2. The dark and light of spots. It is an all-over pattern lacking the unity of No. 1.

III. COTTAGE AT LEEK WOOTTON. A picture of a roof and a hedge with simple masses between. The lines cut the picture plane with great variety and interest.

NOTE:—

1. The mass of thatched roof, its contours and opposing chimney lines.
2. The mass of hedge and fence.
3. Between these the plain wall mass broken by occasional lines and spots.



Snapshots by Mr. Sanford.



Snapshots by Mr. Sanford.

Study these forms and you have all necessary pictorial elements.

IV and V. CAUSES. Any photo in which the American canoe is a main feature is bound to be of interest and beauty if the accessories are in character.

In these examples, especially in V, the supple lines of the boy's figure harmonize and flow into the sinuous graceful lines of the canoe. With the plain background there is nothing to mar or detract from the unity of line. The main beauty of this picture is an involution and harmony of sinuous curves.

VI. THE CAMP. This is decidedly a spot, or all-over pattern. A diaper or dappling of sunlight through leaves, playing over a tent and the naively posed boyish figure.

But while it is a spot design or pattern it is given strength, or geometric unity, by the upright trees and transverse tent pole and the single mass of tent interior.

I believe that much bad photography speaking as compositions, is due to people trying merely to record things; much of it the desire to take photos of friends in large groups impossible to compose.

Study good pictures, for line composition, for space relation, for contrast of textures which is color, for unity in simplicity or unity in complexity. Then if you want portraits, pose one or two people at most, in character setting regardless of fashions in furniture or dress. Or else frankly subordinate them to your landscape even if you have to bury their atrocious millinery under a stone. Fortunately we are getting more and more to dress in har-

mony with out of door life in our summer holidays and it is not so hard to find costumes that will blend in with God's out of doors.

I know of no better way to educate

one's self than to study good paintings, or photos of them, and then in one's own photographic work to analyze each picture in some such way as I have indicated.

NOTE BY THE EDITOR. As a proof that Mr. Sanford is right, consider the photographs reproduced on page 740. These came from Mr. George C. Hubbard, Red Hook, Dutchess County, New York. Mr. Hubbard says in a personal letter, "Much as I enjoyed my work in connection with manual training equipments I am now getting real satisfaction out of being a farmer,—I hope in the best sense of the word." Mr. Hubbard's farm is 155 acres in extent. Among other crops last year he harvested 1900 barrels of apples, and these pictures! If his apples were as good as the pictures (they must have been, for they netted him \$4,000) they were A No. 1. When farmer's boys can gather both the harvest of use and the harvest of beauty, they will not be so anxious to live

"In cities high where careful crowds  
Of woe-worn mortals darkling go."







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Some photographs by Mr. George C. Hubbard, Red Hook, N. Y.

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# American Art for High School Freshmen

By Agnes I. Lodwick



Agnes I. Lodwick

**I**N an industrial age,—a day of the training of mind and hand to an executive end,—one faculty seems in danger of being slighted or passed over altogether. And that faculty is the power of appreciating fine art.

Our high school students generally leave us with certain fairly well established standards of design as applied to craft work. They usually, even in our very short course, have acquired some knowledge of color, harmony, proportion, and composition in the abstract.<sup>1</sup> But how many can apply this knowledge in an art-gallery, or even turn the pages of an ordinary magazine and recognize the good illustrations? How many have any standard at all in a department of art in which they have not personally attempted expression? And yet this one field,—intelligent appreciation of pictorial art,—is the one open to all our population. And this fact is of vast significance. The day of the art patron is declining. It is to the mass of Americans that the creators of American Art must look for its support.

It is with the idea of showing to a few of the High School students here in Minneapolis, *what to look for*, that this

very brief course in the progress of American Art has been evolved.

Contemporary American Art has been chosen as a topic, primarily because the shortness of time allotted to the course bars out lengthy subject matter; also for the reason in the grammar schools "Picture Study" covers some of the Renaissance period. Moreover, the art of their own time and land should be our pupils' first concern, and the doors to it must be opened early. The habit of interest in a department of art too often closed to adults must be formed before other interests fill their lives. It is surprising to find how readily this is done, and how permanent an impression is left by these few periods of study in the Freshman year.

American Art, as a subject for critical review, is of too recent development to have acquired an extensive bibliography. The books on the various phases of the subject are only just appearing. While many of these are admirable, they are expensive, and are generally intended for a more advanced state of knowledge than that held by the average high school freshman. We have found articles appearing in the current magazines by far the best available material. They are generally by critics of established position, are written in a readable way, are the most recent,—and last, and by no means

<sup>1</sup> Frechand Drawing in the Minneapolis High Schools is compulsory, in all courses except Manual Training and Commercial, for the first half of the Freshman year; and an elective with three other subjects one half of Senior year.

least, are within the reach of anyone anywhere, at a trifling cost,—no small item to the people away from the reference libraries and galleries of the larger cities. The articles are, usually, well illustrated, with some reproductions large enough to be mounted. These will be found capable of yeoman service. It is always well to offer a picture in the concrete. It is exceedingly difficult even for an adult to visualize adequately from a description.

It has been no easy task to cover, wisely, a field so bewilderingly full of tempting subject matter; but as the subject is the development of a national art rather than the growth of individuals, the painters are carried in groups, emphasis being placed on those whose work is specially characteristic of that group, or who have exerted a strong influence on the other men of that group.

Each student in the class writes a short sketch on the work of one artist from the list to be studied, for which book and magazine references are supplied. This sketch is critical and not biographical except in so far as definite events in the life of the man affect the character of his art. This much from the students, and six forty-minute informal lectures, comprise the course. We have given this six days near the end of the term but plan this semester to carry the course through the term, and shall have collaboration from the English department in writing the themes.

A definite attempt is made in these six little lectures to preserve a sequence; to emphasize the unity of all the branches of American art; and while certain artists are rather loosely classified as

"decorators," "landscape painters" or "portrait painters," the fact that the versatility of many men places them properly in more than one class is not ignored. In so short a lecture the subject matter is necessarily generalized; and while it seems incredibly rash to attempt to cover the whole development of art in forty minutes, in this very sketchy way it is possible; and the heritage of the ages is accepted as a sort of artistic genealogy.

The first lecture has for its starting point a small clay image modelled and roughly colored by the Hopi Indians. Its crudeness and faulty anatomy were contrasted with the inherent instinct that leads all people, however primitive, to the creation of something for its own sake. This impulse, as the motive power of art, is rapidly traced through the Primitives, the Egyptians, the Greeks and Romans, the Italians of the Renaissance, the Germanic people of the North, and through later European schools of painting to the art of our own country. The Revolutionary painters are mentioned and several reproductions of the portraits of Copley and Stuart are shown to illustrate the technique of the period. It seems exceedingly effective to actually show each example spoken of, for only in this way is it possible for one who knows none to contrast varying techniques, and to catch any idea of characteristic features of schools or of individuals.

The second lecture concerns itself with American sculpture. Sculpture in general is briefly discussed,—the study of form preceding that of color,—the field and limitations of the art, etc.,—the remarkable achievements of many

Americans,—and the high place of American plastic art today. A number of photographs of works of St. Gaudens and French are shown. These two sculptors are chosen from the long list that suggests itself, partly because of their exalted place in the art world, and partly as, affording an interesting contrast; though Ward, Taft, Partridge, McMonnies, Remington, and others were mentioned in passing.

The third and fourth lectures are on Painting. Here, perhaps most of all, is one embarrassed in a choice of material. The men finally selected seem typical of their schools, or pioneers in departing from them, and are offered as at least various. After a very brief account of formal painting this lecture turns to the revolt from it,—the study of outdoor light and how outdoor light differs from that of a studio (though this is an old story and familiar from the color lessons); the influence of Constable and the Barbizon painters, and of Inness as a secessionist from the Hudson River school. A number of his characteristic pictures, early and later, are shown and his development traced through them. Then comes Childe Hassam, the painter of light, and what "Impressionism" means. Hassam, at least, should if possible be shown in color.

Whistler and Sargent, portrait painters, decorators, colorists, are the subject of the fourth lecture; together with Winslow Homer, the typical American painter.

The fifth lecture covers mural paint-

ing and American decorators, and here the emphasis is placed on painting as decoration. Reproductions of the work of La Farge, Blashfield, Sargent, Abbey, Simmons and others is shown and discussed.

The sixth and last talk is an attempt to discriminate in a large and mixed subject between what is worthy and what is technically faulty in book and magazine illustration. This is a minor art but the one which makes perhaps the widest appeal; and surely a department where public taste needs education! With all the wonderfully good matter being produced it is sad but true that people in general, and surely high school students in particular, are still in the period of "the girl" of impossible anatomy and no composition! But with reproductions of the work of Abbey, Pyle, Parrish, Remington, Frost, Pennell, Jessie Willcox Smith, Elizabeth Shippen Green and others to talk from, the essentials of composition, drawing, color, decorative treatment, and literary value are soon seen and generally permanently appreciated. The usual immediate result has been the collection of magazine covers, almost invariably pleasing and well-chosen.

#### REFERENCE BOOKS ON AMERICAN ART<sup>2</sup>

- History of American Painting, Samuel Isham; ed. by John C. Van Dyke. (The Macmillan Co., New York, 1905. Price, \$6.00.)  
History of American Sculpture, Lorado Taft; ed. by John C. Van Dyke. (The Macmillan Co., New York, 1903. Price, \$6.00.) These books are admirable for reference,—comprehensive, general, and well illustrated. A third volume to treat of the reproductive

<sup>2</sup>In offering the appended bibliography no claim is made that the list is exhaustive. It is hoped, merely, that easily-procured material be furnished, to which students may be referred, and from which a time-pressed lecturer may draw both fact and inspiration. A few books are added to the list of magazine articles which each month's publications are increasing.



arts is promised by the publishers but has not yet (March, 1912) appeared.

American Mural Painting, Pauline King. (Noyes, Platt & Co., Boston, 1902. Price, \$3.50.) From Hunt and La Farge to date of publication. A readable little book with more narrative than criticism; untechnical; illustrated.

John La Farge, Cecelia Waern. (The Macmillan Co., New York, 1896. Price could not be ascertained.) A delightfully written and discriminating study of the painter and his work. Well illustrated with examples of line drawing, paintings, mural decorations, and stained glass, some in color. The text quotes largely from the artist's own writings and covers the ground very satisfactorily.

John La Farge, Royal Cortissoz. (Houghton, Mifflin & Co., Boston, 1911. Price, \$4.00.) A very recent and satisfactory book.

Life and Works of Winslow Homer, William Howe Downes. (Houghton, Mifflin & Co., Boston, 1911. Price, \$6.00.) A delightfully written and comprehensive book; many small illustrations.

American Masters of Painting, C. H. Caffin. (Doubleday, Page & Co., New York. Price, \$3.00.) Brief appreciations of some American painters including Inness, La Farge, Whistler, Winslow Homer, Sargent, Abbey, Gilbert Stuart. Illustrated.

Old Masters and New, Kenyon Cox. (Fox, Duffield & Co., New York, 1905. Price, \$2.50 net.) This book is made up of essays on a number of artists among which are:—

Whistler:—An interesting analysis of the work of the painter. Too technical to be of much service to any but students.

Sargent:—A similar essay to the above.

Early Work of St. Gaudens:—and

St. Gaudens's Sherman:—Containing a brief interesting biography and a thoroughly sympathetic analysis of St. Gaudens's most important sculpture.

All four are charming studies and pleasant reading; and while somewhat advanced, possibly, for high school freshmen, are full of material which they could appreciate and use.

Whistler, T. Martin Wood. (The Frederick A. Stokes Co., New York. Price, \$65.)

With eight reproductions in color. One of the Masterpieces in Color.

#### MAGAZINE ARTICLES

The Fathers of Art in America, Will H. Low. (*McClure's*, February, 1903.) Notes, descriptive and biographical. West, Stuart, Copley, etc. Illustrated.

Bronze Sculpture in America, Giles Edgerton. (*The Craftsman*, March, 1908.) Comprehensive and interesting. Well illustrated.

Frederic Remington, Painter and Sculptor, Giles Edgerton. (*The Craftsman*, March, 1909.)

Augustus St. Gaudens, not signed. (*The Craftsman*, October, 1907.)

St. Gaudens and American Sculpture, Ernest Knauff. (*Review of Reviews*, September, 1907.)

Bronze Doors for the Boston Public Library, Russell Sturgis. (*Scribner's*, December, 1904.)

Daniel Chester French, Edwin A. Rockwell. (*International Studio*, September, 1910.)

Five full-page illustrations. Interesting text.

Personality in Portrait Painting:—Artists of today who are painting in the exact terms of their generation, James Howard. (*Arts and Decoration*, June, 1911, \$20, published by Adam Budge, New York.) Good material.

George Inness, John C. Van Dyke. (*The Outlook*, March 7, 1903.) Illustrated. Good characterization.

American Painting of Today, Ernest Knauff. (*Reviews of Review*, December, 1907.) Comprehensive and general.

Sargent, the Portrait Painter, John C. Van Dyke. (*The Outlook*, May 2, 1903.) Illustrated.

John S. Sargent, Royal Cortissoz. (*Scribner's*, November, 1903.)

Sargent and His Painting:—with special reference to his decorations in the Boston Public Library, William A. Coffin. (*Century*, June, 1886.) Critical and biographical.

Sargent's Redemption in the Boston Public Library, Sylvester Baxter. (*Century*, May, 1903.)

Decorations in the New Congressional Library, William A. Coffin. (*Century*, March, 1897.) Illustrated.



- John La Farge, Russell Sturgis. (*Scribner's*, July, 1899.) Detailed illustration.
- James McNeill Whistler—the Etcher, Frederick W. Morton. (*Brush and Pencil*, August, 1903.)
- James McNeill Whistler—the Painter, William F. Losee. (*Brush and Pencil*, August, 1903.) Long and comprehensive articles, profusely illustrated.
- Whistler as a Decorator, Joseph and Elizabeth Pennell. (*Century*, February, 1912.) The Peacock Room, etc.
- The Art of E. A. Abbey, Henry Strachey. (*Harper's*, May, 1900.) Illustrated.
- E. A. Abbey, Painter or Illustrator?, G. Mortimer Marke. (*Arts and Decoration*, December, 1911, published by Adam Budge, New York.) The Blue Door, Golden Dish, Josephine. Abbey as an illustrator.
- E. A. Abbey, Illustrator, Painter, Decorator, Arthur Hoeber. (*International Studio*, October, 1911.) An appreciation of an English-American artist by an English reviewer. Well illustrated.
- Childe Hassam, a Puritan, Israel L. White. (*International Studio*, December, 1911.) Illustrated.
- Winslow Homer, Christian Brinton. (*Scribner's*, January, 1911.) Many illustrations.
- Winslow Homer:—An appreciation from a sea-going viewpoint, Henry Reuterdaahl. (*The Craftsman*, April, 1911.) Interesting.
- Howard Pyle, Illustrator and Painter, Arthur Hoeber. (*International Studio*, January, 1912.) Well illustrated.
- Joseph Pennell, Frederick Keppel. (*The Outlook*, September 23, 1905.) Several full-page -illustrations.
- Maxfield Parrish, Prof. Von Herkimer on, J. H. Irvine. (*International Studio*, July, 1906.) Illustrated. One color-plate.
- Maxfield Parrish, Homer Saint Gaudens. (*The Critic*, June, 1905.) Good pictures.
- Representative American Women Illustrators, Regina Armstrong. (*The Critic*, June, 1900.) Oakley, J. W. Smith, Green, Pamela Coleman Smith, etc.
- Jessie Willcox Smith, Harrison S. Morris. (*The Book Buyer*, April, 1902.) Illustrated.
- Elizabeth Shippen Green, Harrison S. Morris. (*The Book Buyer*, March, 1902.) Illustrated.

I know that Europe's wonderful yet something seems to lack:  
The Past is too much with her, and the people looking back.  
But the glory of the Present is to make the Future free,—  
We love our land for what she is and what she is to be.

Henry Van Dyke

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## An Artist Who Loves to Draw for Children<sup>1</sup>

MISS CLARA E. ATWOOD: SOMETHING ABOUT HER AND  
HER WORK AS SCHOOL-GIRL, ART STUDENT AND ILLUSTRATOR

By Lillian Leslie Tower



Clara E. Atwood

IF you were a child, and well—yes, if you were a grown-up, and you read a story that you liked very much—a story that described Beatrice as having beautiful raven curls, you would not want to discover that she really had yellow pig tails, when she had her picture taken, would you? The work of Miss Clara E. Atwood of Boston, absolutely illustrates the text. That is undoubtedly one reason why she is so eminently successful as an illustrator of children's books. If the story says that Polly had on a striped sash and her mother had on a checked apron she makes them so.

From Miss Atwood's own experience as a child—because the curly hair of the heroine in a favorite story book was not made to curl in the pictures—grew the determination that when she was an artist (and always she was to be

that—even at the tender age of four when she drew a gigantic bird on a diminutive tree) her drawings were to be truthful, or what the author expected them to be.

A study of Miss Atwood's work convinces one that drawings for children should not only illustrate the point, but should illustrate it at once so that the child can immediately grasp the idea of the picture.

"This is necessary, first from the author's standpoint," says Miss Atwood. "If an author imagines a scene, or says a thing is made in a certain way, it is only natural that he should want to see it thus represented." But even an author is not as literal as a child—an observing child."

Miss Atwood finds pleasure in serving both author and reader unless, as sometimes happens, the author gives the wrong hint. She has had stories calling for butterflies that could not have come from the caterpillars described, and nests (built by authors) where the birds mentioned never build.

<sup>1</sup> Children's books illustrated by Miss Atwood are: *The Open Door*, Silver Burdette; *Nursery Rhymes*, First Reader, Second Reader, *A Primer of Work and Play*, McMahon's *Rhyme and Story Primer*, D. C. Heath & Co.; *Little Animal Stories*, *Four and Twenty Songs*, Pilgrim Press; *Can You Believe Me Stories*, E. P. Dutton & Co.; *The Blowing Away of Mr. Bushy Tail*, Duffield & Co.; *Edson-Laing Reader*, Book One, *Cherry Tree Children*, *Wonderful Little Lives*, *Merry Animal Tales*, *The Diamond King*, *The Tippiity Flippits*, *Nibbles Poppetty Poppett*, *Bunnikins*, *Bunnies and the Moon King*, *School House in the Woods*, *Old Home Day in Hazletown*, Little, Brown & Co.; *Cordelia's Pathway Out*, Lothrop, Lee, & Shepard; *Dramatic Readers*, (Books One, Two, Four, Five), *Riverside Second Reader*, *Bunnikins-Bunnies in Camp*, *Bunnikins-Bunnies in Europe*, *Astronomy from a Dipper*, *First Year in Numbers*, Houghton, Mifflin & Co.; *The Nomad of the Nine Lives*, Sherman, French & Co.



PLATE I. Action, costume, and environment must be right or children will discover the defects. Upper drawings from Smith's Arithmetic, Ginn & Co.; lower one from Davidson's *Nibbles Poppety Poppet*, Little, Brown & Co.

"Observation is a great teacher," said Miss Atwood, "but for the fact I had taught myself to watch, to stop, to look, and to listen, I might not have been able to discover such errors."

Miss Atwood's unfailing adherence to accuracy of text is especially notice-

he must plant them in the proper way, or some boy who is taught how in the summer school, or who knows how because he lives on a farm, will criticize it."

Miss Atwood is very painstaking, and no matter how many children there



PLATE II. Miss Atwood makes even the backs of children indicative of character. A copyrighted drawing, reproduced by courtesy of the Perry, Mason Co.

able in her illustrations for public school books.

"School drawings must be absolutely correct," she explained. "Nowadays, the pupils of a public school receive such excellent training in drawing that they have become very good judges as to whether a thing looks right or not. If a book is to be used in Indiana, stone walls, boulders and small distances are not acceptable since they do not have things of that kind in the state."

"If a boy is shown planting potatoes

are in the picture each child has a distinct character, and what he is doing is in harmony with what his face expresses. Indeed, it isn't always necessary to see the face. Take a group of children gazing in a window. Not a face is to be seen, and yet each back has its own individuality. You know, without being told, that the little girl at the head has brown eyes and rosy cheeks.

Miss Atwood's work is always even—never hurried. Each detail is always carefully carried out. Children are

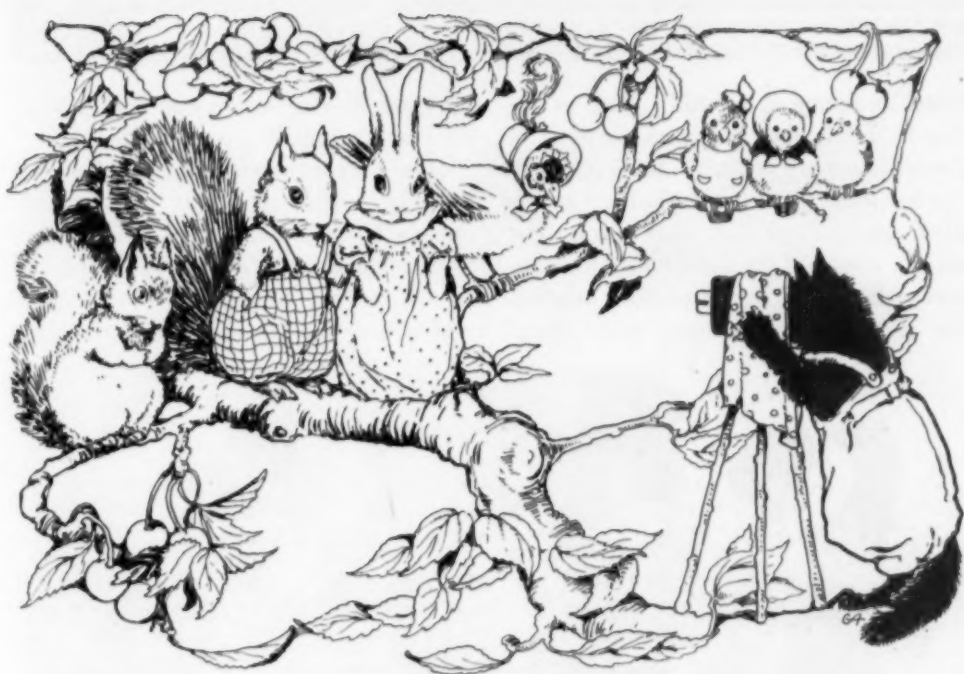


PLATE III. In her animals there is a whimsical charm that appeals as much to grown-ups as to children. These illustrations are from Blaisdell's *Cherry Tree Children*, Little, Brown & Co.



literal and they like detail. This attention to detail is a chief characteristic of the work turned out by Miss Atwood. She has a distinct sense of humor, subtle when she draws for grown-ups, but always clear to the children. The appeal of her work is to the child himself. She avoids the mistakes that many

up in children's clothes and makes them do quaint and impossible things.

Her work is never coarse. There is a certain delicacy about it that tells one she loves the animals almost as well as the children. Is she fond of dolls? Of course she is—moreover, they are real to her—just as they are to the little



PLATE IV. Miss Atwood loves children and gives life to even their dolls and toys. From a copyrighted drawing reproduced by courtesy of the Perry, Mason Co.

artists make—that of drawing for the mother *about* the child—she draws *for* the child and seems to get down on the floor with him in real, comrade fashion. Nevertheless, in her figures, particularly in her animals, there is a whimsical charm that appeals fully as much to grown-ups as to children. Miss Atwood impersonates animals in a truthful way—the bunnies and rabbits, the mice, chickens and cats are all true to life and follow the characteristics of the animals—even when she dresses them

Mothers. Look at the curve of that doll's cheek. Isn't it just like that of a real baby—and that tiny, yellow curl clinging to the pink ear—warm and moist from its nap—real—of course it is.

And listen—she likes mice. She likes them so well that one day she invited Mr. Mouse to pose for her—and he accepted. Safely housed under a glass jar—with a nut to nibble, he proved to be a most obliging model.

Miss Atwood's first recollection of drawing goes back to the age of four,

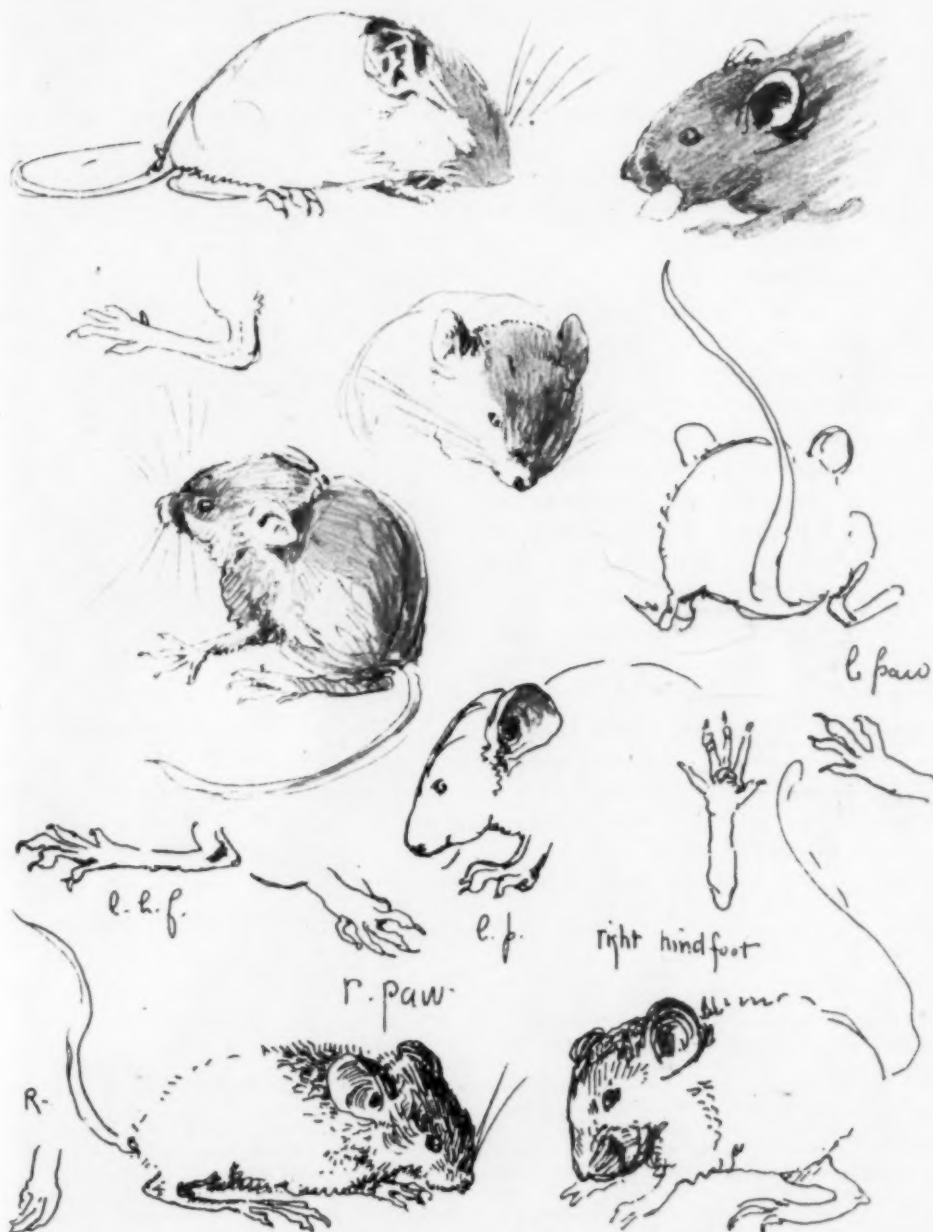


PLATE V. "Miss Atwood likes even mice. One day she invited Mr. Mouse to pose for her and he accepted."

when, in addition to the huge bird on a little tree, she attempted a very lurid pansy. Considering her age it was said to have been a most creditable effort.

During her early school days all the blackboard decorations and the show drawings fell to her lot, as well as numerous black marks for drawing without permission!

Following her graduation from the Grammar school she entered the Massachusetts Normal Art School, but owing to illness, remained only three months.

At the age of twenty she became a student at the Boston Art Museum School. Almost from the beginning she realized that she wanted to illustrate books. That ambition, however, wasn't recognized by anyone but herself. She was put into the designing class. It has always been a matter of regret to Miss Atwood that someone did not recognize her ability in time to have it cultivated at an earlier period. She was forced to peg away on iron gates, projections of dining room tables, and such objects; but if she could work a child's figure into anything, she always did. However, Miss Atwood doesn't mean to say that she thinks the time spent in the class in design was exactly wasted, for a picture must have design to it. "Even if a mouse has tucked his tail in his trousers pocket, a picture must balance."

<sup>2</sup>Right here might be given a bit of valuable advice for the young artist who is struggling for a foothold. One day a young girl entered Miss Atwood's studio with a big bundle of drawings under her arm. She was accompanied by a very talkative woman who asked all the questions.

"I am always glad to look at one's work and to answer questions," said Miss Atwood, "but to my mind, the girl had better show her stuff herself and ask her own questions. Besides, she had her work done up in a ratty paper with yards of string. So when she—or the chaperon—was asking for advice, I told her to first get a portfolio and to have all her work right side up in it, with the strings of the portfolio untied when she went in to see her publisher. I wish I had added—'and leave auntie, or Mother, or Mother's friend at home, and blow your own horn.'"

"I also told her, as I tell every beginner, not to be discouraged if none of her work was accepted on the first day, or the second, or even the nineteenth month. Unless one is unusual the only thing to do is to peg away for what may seem at first an endless length of time. This was my own experience. It is liable to be that of anyone who is wooing success."

In the beginning of her own pursuit of fame, Miss Atwood made the rounds of the Boston publishers twice a year, always leaving the same drawings. It was a long time, however, before the publishers would as much as nibble. "You are improving," they assured her. "Call again."

In the meantime, she was sending work to *St. Nicholas* which as regularly came back. She found the road to the *Youth's Companion* a most difficult one. Nevertheless, the courage and perseverance of the young artist remained undaunted.

During Miss Atwood's second year at the Art Museum it occurred to her that she might improve on some children's fashions then appearing in the *Boston Herald*. She made ten designs and wrote an article describing them. She did not send them by mail, but personally took them to the editor. Her joy knew no bounds when they were accepted, and certainly no sum has ever looked bigger to her than the twenty dollars she received at that time.<sup>2</sup>

Her first book was one of Nursery Rhymes, compiled by Charles Welsh, an authority on children's books, and published by D. C. Heath. Then she made a lot of drawings for Prang's text books and for Little, Brown & Co. In time other publishers became interested in her delineation of child life. They recognized that in composition and technique her drawings always maintained a high rank. One publisher would recommend her to another and gradually she got under weigh.

She finds grown-ups difficult to draw unless they are in costume.

"I have never been able to take a new book to do as a matter of course," she once said. "I am always just as jubi-



THE RENDERING OF TEXTURES IN COSTUME DESIGN.

A drawing by Emily Fowler, Danvers, Mass., with "Arteo Pastel."

*Reproduced by courtesy of The Standard Crayon Company*





lant over the last one as over the first unless it happens to be one with a modern man in it. Then I am liable to put him behind a chair, or on the other side of the door. I don't seem to know how to dress a modern man. Perhaps it's because I don't see the design in him. But as I said before, I like to do men in costume."

An illustrator of books, especially children's books, will find that humor is a valuable asset. If one lacks that quality Miss Atwood advises him to hire out as an undertaker's assistant, "and even there," she remarked, "I should think it would be necessary."

Miss Atwood also claims that observation is about as good a habit as humor. She believes she has learned more in this manner than in any other. It makes a naturally observant person very critical to be an artist. This is particularly true if the artist is trying to put character into his faces, for then he is thinking when he meets people: "Well, that is a mean face,—that line by the nose goes this way, and his eyelid droops that way; and then again, how those lines round the eye curl up when a man is good natured; and his mouth goes so." And you see how close together a baby's knees are when he stands and how small his neck is. You notice what a silly face a camel has; that a milkweed caterpillar hangs head down when he is going to turn into a butterfly. You know, too, that a pollywog's tail doesn't disappear until after all four legs are perfectly developed. If you are going to be a successful illustrator you will notice these things, and while other people are walking down a country road discussing the

latest crochet pattern you are observing how a stonewall is made, how many petals there are in an apple blossom, and how a pine cone grows, because in the very next book that comes you may have to draw just these things.

Miss Atwood's studio? Well, it's not the kind you read about in story books. Why? Because it is clean and tidy. There is no skylight and slant roof. It's just a plain room suitable for a dentist or a dressmaker, but so tidily arranged that not a thing jumps at you when you open the door—and you are very much surprised. There is plenty of wall space that isn't covered and just below the picture moulding is a frieze of nursery rhyme pictures drawn by Miss Atwood and published for several years in the *Boston Globe*. The editor of the *SCHOOL ARTS MAGAZINE* once gave a talk before the Twentieth Century Club on "Pernicious Illustration." But he mentioned these pictures as an example of good newspaper drawings.

The studio is not burdened with unnecessary furniture. It contains a fine old mahogany secretary—and, oh, yes—there's the old sea chest filled to the brim with dolls of all kinds—Dinah, with a waist as big as a pipe stem from being hugged so much, a Teddy bear, baskets, moccasins—indeed, everything you can think of that children love.

Should you chance in at the right time you needn't be surprised to find the artist herself, tall, gracious, sunny-faced, on the floor playing doll with some little visitor, and you will perceive once more that in every-day life, as in her inimitable drawings, Miss Atwood finds her way close to the heart of the child.

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# How to Arrange Flowers<sup>1</sup>

By Henry Turner Bailey



Henry Turner Bailey

THE aim in flower-arrangement is beauty: (1) A display of the natural beauty of the plant, or (2) the creation of a beautiful group of floral material.

(1) Plant beauty combines two chief elements: color and form. In such plants as the pansy, the peony, and the full-blown rose, color is the dominant element. In such plants as the calla, the Easter lily, and many of the orchids, form is the dominant element. In some flowers, as rosebuds, nasturtiums, and chrysanthemums, the two elements are so nearly balanced that either one may be selected for special display. In any case, one element, color or form, should predominate in the arrangement. Plate I shows at *a*, the yellow-centered daisy massed to emphasize its beauty of color; *b* shows the same flower arranged to display its beauty of form. A single clump of the plant has been transplanted to a bowl, that its wayward natural growth in the midst of the grasses may be enjoyed.

In some cases the flowers may be the theme. The arrangement then becomes similar to Fig. 1, Plate II. (In all the figures the dotted circles indicate flower masses, and the solid black circles, leaf

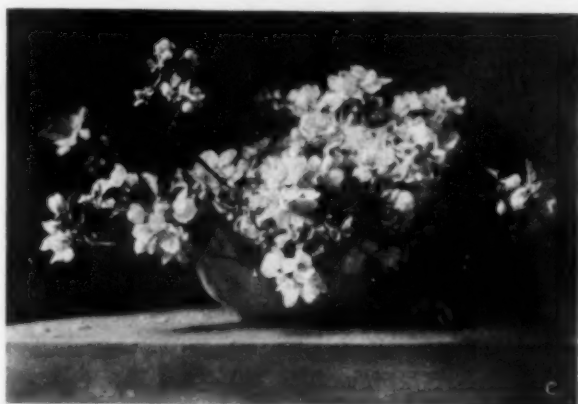
masses.) In others the foliage may be worthy to become the theme, or may be used as a foil to bring out more clearly the exquisite grace or hue of a few flowers. In such a case Fig. 2 represents the type of arrangement. Foliage and flowers should never vie with one another for first place.

Color flowers may be massed. The bigger the bunch of peonies, the more impressive and splendid is the color. Form flowers should not be massed. A single stalk of Easter lilies is enough. When massed, the marvelously graceful line of leaves and flowers are lost.

Receptacles should always be less attractive than that which they hold. Brilliant colored vases, those with gilding, cut glass, vases decorated with pictures or with flowers modeled in high relief or represented in color, are all to be avoided. They are too obtrusive. They force the flowers to take second place. Receptacles of clear glass which take on the color of the stems put into them, of dull soft colors, of unpolished metal, are likely to be most serviceable in displaying the natural beauties of flowers.

The receptacle should be of the shape best adapted to holding the flowers as nearly as possible in the position in which they grew. In Plate I at *c* the broad bowl (full of pebbles to steady the stems) makes possible such an ar-

<sup>1</sup>An article written upon invitation of Dr. L. H. Bailey, Ithaca, New York, for his *Standard Cyclopedia of Horticulture*. Copyrighted 1914 by The Macmillan Company. Dr. Bailey and the Publishers kindly permit its publication in the *SCHOOL ARTS MAGAZINE*.



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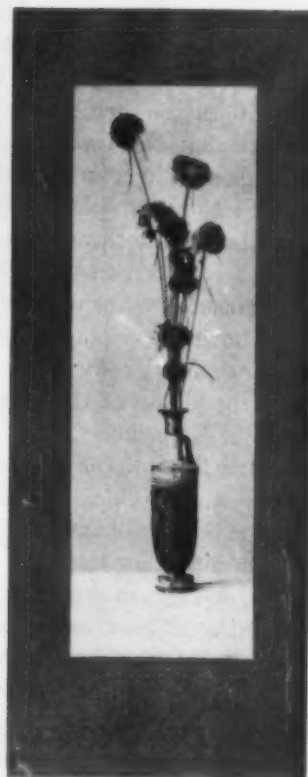
e



d



b



rangement for the apple blossoms. The tall vase with the narrow neck, at *d*, insures the right position for the spray of bayberry.

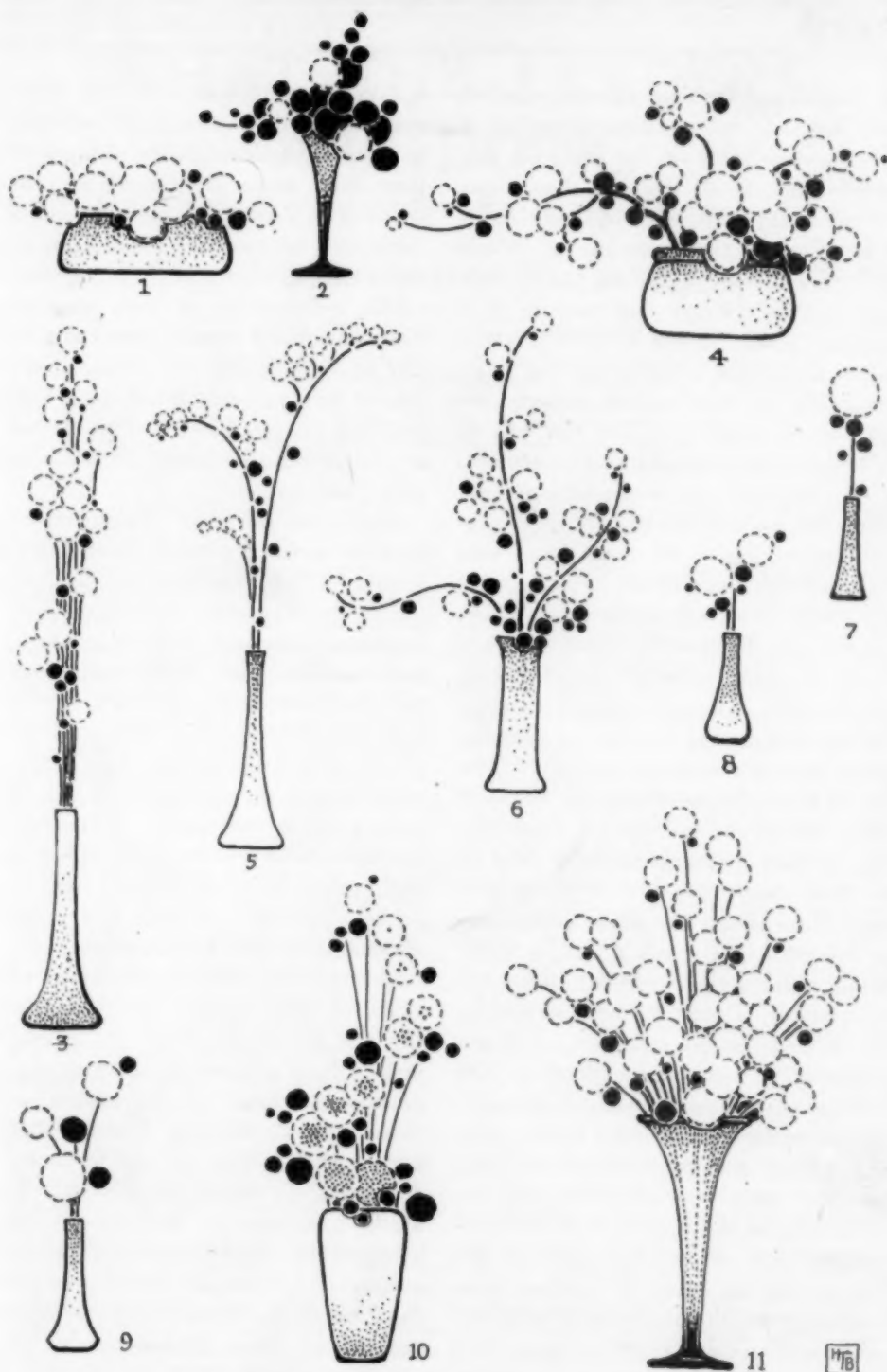
Of course the natural beauty of a plant cannot be displayed to advantage when confused with other plants. This is the reason for the general rule: Use in a bouquet only flowers of one kind, with their own foliage.

(2) Beautiful groups of plant form present, (A) unity, (B) rhythm, and (C) balance.

(A) An arrangement has *unity* when all the parts of which it is composed are so related that the whole makes its appeal to the eye first. All the parts must have something at least in common to bind them together. In nature the common element may be *texture*, as in the snakeroot; *color* as in the mullein; *line* as in the goldenrod. In flower-arrangement the receptacle must have some element in common with the plant; in *a* (Plate I) the color of the jar echoes the color of the flowers; in *b* both the color and the ornament of the bowl echo the character of the sod; in *c*, the shape of the bowl echoes the shape of the apple blossom and its color echoes their color. In *d*, the shape of the vase echoes the shape of a bayberry leaf; its contours echo the lines of the stems; its pattern echoes the speckle of the bayberries; and the dark stand gives the receptacle a color repeating the dark color of the leaves. The receptacle must have something at least in common with the plant, but must never vie with it in any way. If the bouquet is tall and slim, the vase may have similar form (Fig. 3, Plate II); if it is short and broad, the vase may repeat that shape (Fig. 4).

In Fig. 5, the sprays have one line in common, a simple forceful curve repeated in the vase. In Fig. 7, the sprays have the reversed curve in common, echoed softly in the vase.

(B) *Rhythm* means orderly variety of some kind. Fig. 7 exhibits orderly variety in the sizes of leaves, all subordinate to the one flower. Such an effect can always be produced by pruning the spray. Fig. 8 shows an orderly variety in sizes in both leaves and flowers. The parts are in pairs, a larger and a smaller composing each pair like march time in music. Fig. 9 shows an orderly variety in which each set is composed of a series of three, large, smaller, smallest,—something like a three-part measure, waltz time, in music. Figs. 5 and 6 show rhythm of measure in the lengths of the sprays and rhythm of line in their curves. In each case there are three similar curves, but three which form a series from least bent to most bent. Fig. 3 presents a rhythm of measure in the sizes of the flowers, another in the sizes of the leaves, and another in the lengths of the stems. Fig. 10 shows a rhythm of color. When flowers of one kind present a wide range of tone,—pinks, for example, running from white to red through various tones of pink, they may be arranged agreeably by making evident the rhythm of color from lightest to darkest. When the flowers vary in hue as nasturtiums do, from yellow through orange to red, a rhythm of hue may be established in a similar way. Such sequences of color unless (too formal) are always more pleasing than haphazard spottings of color. All these arrangements show rhythms of mass. Figs. 3, 5, and 6 show



Diagrams illustrating various good arrangements of floral material in appropriate vases.



a triple subdivision, large, smaller, smallest, but not so disconnected as to destroy the unity of the whole in any case. Figs. 9, 10, and 11 show more complex rhythms of mass, but in a general way they present a simple movement from the diffuse to the compact. This the eye can take in at a glance. Each review of this rhythm gives additional pleasure to the sense of sight. A rhythm, an orderly sequence of some kind, for the eye to follow, is essential in floral arrangement.

(C) *Balance*.—A flower-arrangement must not be too formal. It must present something of the freedom of wild nature but it must appear to be in stable equilibrium. Every spot, every color, every stem line, every space between these elements, presents an attraction for the eye. All these attractions must be adjusted to one another so that the whole appears to stand securely. This means that the parts must be disposed with reference to the vertical center line of the vase. The principle is that of the steelyard. A large, a brilliant, a solid mass, near the center line, may be balanced by a small, a dull, or a diffuse mass, farther removed from the center line. To appear free, like nature, the attractions on one side must not duplicate, in form, size or position, the masses on the other. Such an arrangement is formal, and belongs in the realm of structural and conventional art; but, however varied the elements may be, they must be so disposed as to counter-balance each other, and maintain the balance of the whole. Compare the illustrations with this principle in mind.

Lovers of natural beauty do not overlook the possibilities of winter bouquets.

Sprays of seed packs, withered leaves, and the like often present soft dull colors in such harmonious groups of tones that they may serve as models for color schemes for costumes and the interior decoration of rooms. They often present exquisite rhythms of measure, subtle refinements of line, charming combinations of erratic curves and surprising oppositions of harmoniously related details, unrivaled in the growing period of the plant's life. Plate I shows at *e* a picturesque spray of white oak with "oak apples."

More than one kind of plant may be used in an arrangement, provided the beauty of one enhances the beauty of the other, like day and night, like a handsome man and a beautiful woman side by side. But even then the two must have something in common. The Japanese often combine a round-leaved plant with a linear-leaved plant. While presenting a contrast in form the two have green in common. Nature often combines strong contrasts, as in the dark green holly with its bright red berries. While the colors are complementary, the textures are alike. Both present smooth surfaces with glints of light in common. Moreover the red never vies with the green in mass. It is a green spray, with a few precious red dots.

In a word, in good flower-arrangement either beauty of color or beauty of form is the dominant element. The whole arrangement presents a unity within which plays rhythms of measure, of line and of tone, all related to a principal mass, the supreme center of interest, and all so disposed as to constitute a balanced whole.

# WHAT THE LEADERS ARE DOING

## Good Ideas from Everywhere<sup>1</sup>

### ABOUT BEGINNING AGAIN IN SEPTEMBER

And there, as the music changes, the song runs round again;  
Once more it turns and ranges through all its joy and pain:

Once more the knights to battle go with sword and shield and lance  
Till once, once more, the shattered foe has whirled into—a dance!

*Alfred Noyes.*

### Kindergarten<sup>2</sup>

**C**HILDREN who live in the country are fortunate indeed at this season of the year for they will find an abundance of "nature material" close at hand; but to those who live in the heart of a big city the pleasure of excursions after it is denied. To these the material should be brought in so they may share in the glories of Autumn. Much of the out-of-doors may be reflected in the schoolroom from large quantities of flowers, seed-pods, bright leaves, etc. Some children have no idea of the process of growth. The stringing of rose-hips means no more to them than the stringing of bright pieces of tissue paper unless they see branches with leaves, berries, and a stray blossom or two.

The abundance of "nature material" available at this season of the year affords many opportunities for the resourceful teacher to furnish her children with delightful occupation.

Let the children sort leaves and flowers and press and mount them. Shells and acorn cups may be used as counters, and almost everything can be strung. The children love to decorate the kindergarten with strings of things. Leaves will retain most of their brightness if dried under a heavy cloth and when hung in a sunny

window their form and coloring are beautifully brought out.

### In Primary Grades

**I**F YOU are under a Supervisor of Drawing the outline furnished will tell you what to do. If not, perhaps the following will be useful,—a composite from the outlines of fourteen cities:<sup>3</sup> Of course, nobody would think of attempting to do all these things in any one schoolroom during September. You will select a few topics, such as your resources will enable you to undertake and proceed to teach them as well as you can.

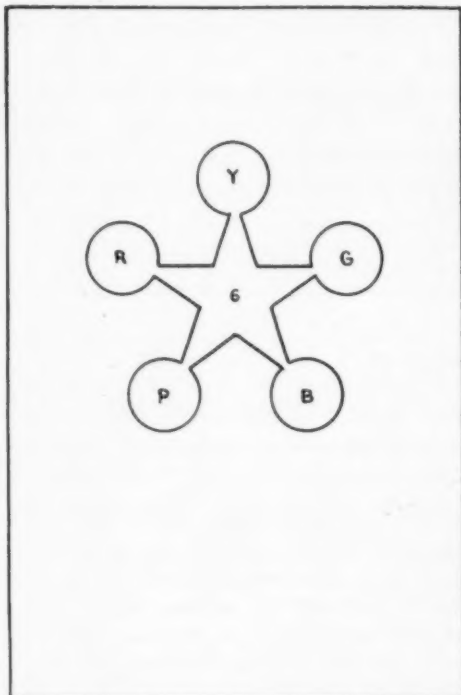
1. *Color.* Conversational lessons about color in nature and in common objects; story of the rainbow, Iris, Bifros, etc.; the spectrum; the typical colors—collect examples; color given outlines. Tints and shades of color.
2. *Illustration.* Illustrate vacation experiences, children returning to school, studying, working, etc.; the sun, moon, and various pets.
3. *Nature Drawing.* Draw grasses, weeds, flowers, fruits, trees, and simplest landscapes.
4. *Object Drawing.* With pegs and splints represent chairs, tables, barns, houses, and other common objects and draw them. Practise circles, ellipses, squares, rectangles, at board. Learn names and use them correctly.
5. *Paper folding and cutting.* Fold squares of paper and cut out portions, fold to make paper objects, chairs, tables, flags, envelopes. Tear and cut tree

<sup>1</sup> The Editor invites contributions to this department. Brief accounts of successful projects accompanied with samples of pupils' work will be promptly acknowledged and if published will draw for the author one or more SCHOOL ARTS MAGAZINE coupons, good towards subscriptions or in trade with the School Arts Publishing Company, 120 Boylston Street, Boston, Massachusetts. See advertising pages for goods.

<sup>2</sup> In charge of the Boston Froebel Club. Address Miss Lucy H. Maxwell, 125 Kent Street, Brookline, Mass.

<sup>3</sup> Boston, Springfield, Mass., New York State, Newark, N. J., Philadelphia, Richmond, Va., Pittsburgh, Pa., Cleveland, Ohio, Indianapolis, Ind., Minneapolis, Minn., Denver, Col., Salt Lake City, Utah, San Francisco, Los Angeles, Cal.

- shapes—apple, pine, elm, maple, etc., arrange on paper background to represent orchard, grove, park, etc.
6. *Modeling.* Spherical and hemispherical forms—fruits, nuts, etc.



TEMPLER

FIGURE 1.

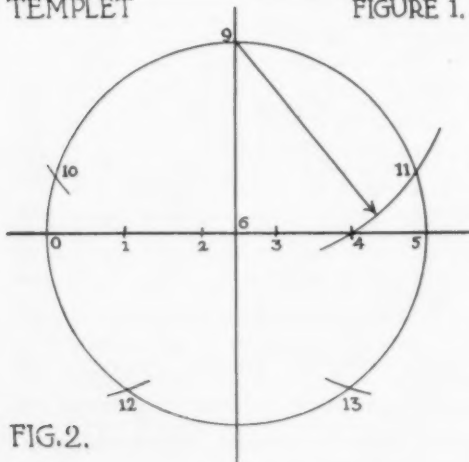


FIG. 2.

PLATE I. Diagrams to assist in the making of the color star.

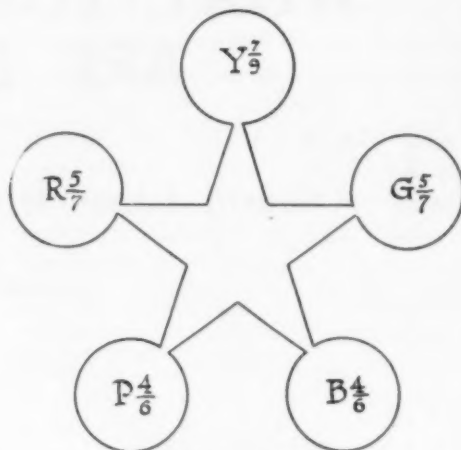


PLATE I A.

7. *Picture Study.* Observe pictures in school books, papers, magazines, etc., as basis for language. Study First Steps, Millet; The Drinking Trough, Dupre; The Horse Fair, Bonheur, etc.

**COLOR.** The Munsell system of color, has now demonstrated beyond doubt its value as a sure foundation for color instruction. We must now discover how to teach it,<sup>4</sup> beginning in the lowest grade, so that the pupil will have nothing to "unlearn" in the upper grades. According to the best pedagogical principles with which we are familiar we must begin with the colors in what may be called their normal manifestation, the colors at their best in the world loved by children, the world of flowers, butterflies, and birds. The dulled colors should come later when the child's powers of discrimination are a little more mature. In the first grade the children learn to classify the color samples they collect into five groups instead of six, namely red, yellow, green, blue, and purple.

**A COLOR DIAGRAM.** An immense amount of time may be saved by the use of a *Templet*, Fig. 1. Take a sheet of oak tag or thin cardboard 6 x 9. With a short edge at the top, draw its vertical axis (long diameter) and on it locate a point  $3\frac{3}{4}$ " from the top. Through this point, 6, (see now Fig. 2) draw a horizontal line, AB. On this line set off accurately, by means of the ruler and a sharp

<sup>4</sup> For the sake of the complementaries if for no other reason. But really there is no good reason for not teaching it.



PLATE II. Outlines for coloring for primary grades, suitable for use as single sheets or in the making of booklets.

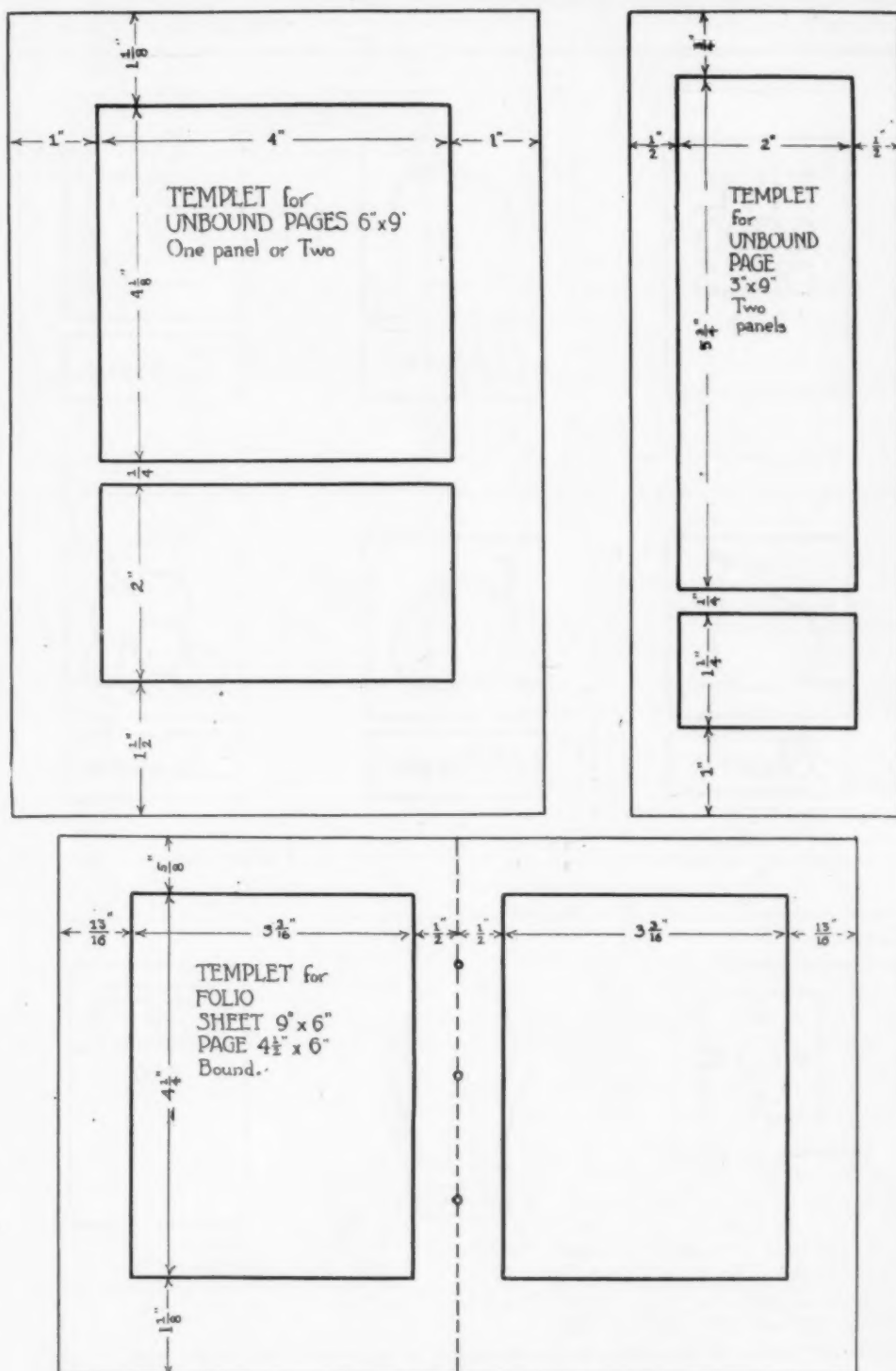


PLATE III. Diagrams for the making of templets for laying out sheets with well spaced margins.



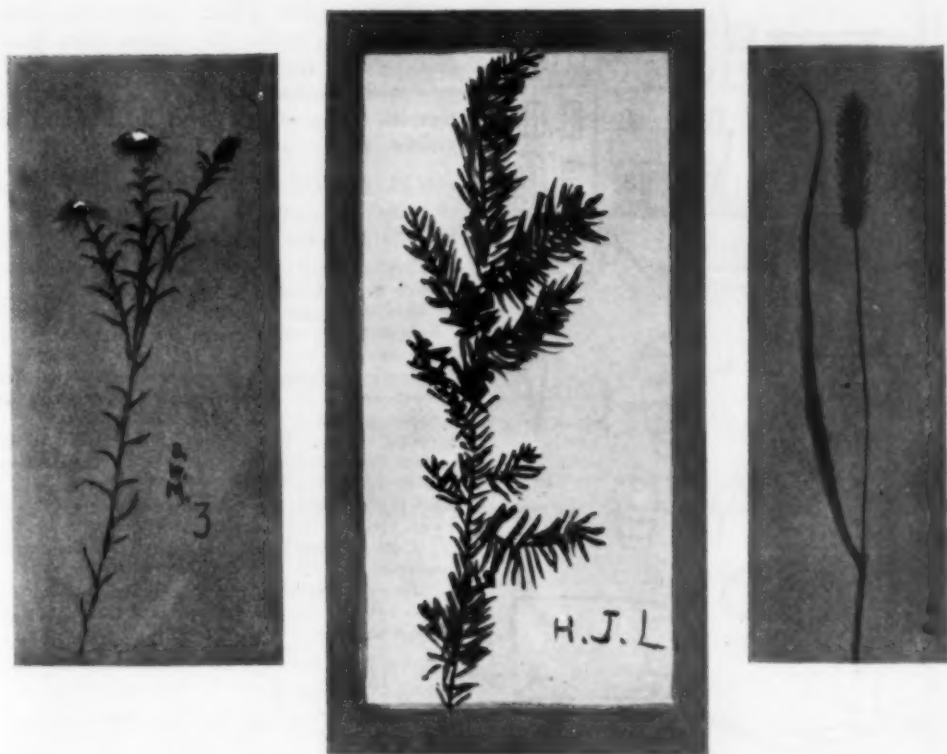


PLATE IV. Good primary nature drawing. An aster, by Douglas Marchant, Newton, Mass. Spruce spray, by Harry Lauson, Fitchburg, Mass. Grass, by Napoleon Liberty, Fall River, Mass.

point, the divisions 0, 1, 2, 3, 4, and 5, one-half inch apart, by measuring first a quarter and then half inches to left and right of 6. With 6 as center and a radius equal to 6-5, describe the circle. The distance from point 9 to point 4 used as radius and set off from 9 to 11, 9 to 10, and 10 to 12, and from 11 to 13, will give the points which connected by straight lines (9 to 12, 9 to 13, 10 to 11, 10 to 13, and 11 to 12) will give a five-pointed star. With a sharp knife cut out this star. Place this sheet with its star-shaped opening upon a sheet of 6 x 9 drawing paper, and with a very sharp pointed pencil, trace the star. Have the pupils who need busy work, trace sheets to supply the entire class. The five colors may now be added at the points of the star, yellow at the top, and the others in the order indicated in Fig. 1. These may be added freehand, or the circles may be traced by each pupil with

a tablet. Of course the circles might be cut in the templet and the whole diagram traced at the outset.

**COLORING.** Not color words but colored things exercise the color sense. Plate II offers several suggestions:

*A Fruit.* By means of a templet (see Plate III) prepare sheets for the children similar to those shown in Plate II. Let each child select a fruit to copy (from blackboard) and color. Write the name of the fruit large size in the lower panel. The leaders might make the set.

*A Rosette.* Cut from oak tag a rosette. That shown in Fig. 9, a Gothic unit, is easily cut from a 4-inch square. Cut out the central circle, also. By using the flower as a templet the outlines for coloring can be prepared by the older children. The square enclosing form may be traced first from the templet shown in Plate III. It will help in placing the rosette. The sheets may be colored. Color the background and the center of the flower only. The leaders might make a set of five, one of each color.



PLATE V. First serious drawing by primary children from the courses of study for the Boston public schools, by Theodore M. Dillaway, Director.

*A Gift.* Draw a pair of mittens, Fig. 11. Make them the color your little friend would like best. Write your friend's name on the tag.

*A Treasure Chest.* Within a traced margin line, draw the chest, Fig. 12. Color the chest or the background all one color. In the space below write the names of all the things you can think of having that color. The leaders might make one for each color.

*A Booklet.* Using the templet on the lower part of Plate III, lay out the pages for a color booklet made up of three folios. Make the pages as follows: The cover, first illustration, Plate II; second page blank; third page, a red object; fourth page, a yellow object; fifth page, a green object, Fig. 5; etc. Eighth page, blank, the back cover. The margins in Plate II are for unbound sheets, to be gathered together in an envelope or portfolio.

**TEMPLATES.** Plate III shows three good templates, of immense value to primary teachers as time savers, and of immense value to primary children in establishing ideals of good spacing. Make the templates of oak tag or other thin strong cardboard, exactly according

to the dimensions given. Cut out the areas with a sharp knife. In tracing from them omit to trace the the horizontals of the bar if you wish an undivided area. The narrow templet is especially useful in drawing the grasses, sedges, and tall fall flowers.

**NATURE DRAWING.** Good examples of primary nature drawing are shown in Plate IV. Here is an order of procedure:

1. Give each pupil two similar sheets having the general shape of the specimen to be drawn.
2. Give each pupil a prepared specimen; one pruned beforehand into such simple form that a primary child can draw it.
3. Have the specimen well placed on one of the two sheets, that at the left. Discuss the placing with the pupils, and have each arrange his own.
4. Have it drawn in a corresponding position on the other sheet. Stem first, leaves next, flowers last, using appropriate colors.
5. Add the initials to identify the sheet, where they will look best and help to balance the sheet.
6. If the spacing is not just right have the sheets trimmed.
7. Have the drawings "framed" by showing the children how to select and cut mounts of the right color, shape and size.

Later have sheets with margin lines already drawn. The problem is how to make the drawing look well within that particular enclosing form

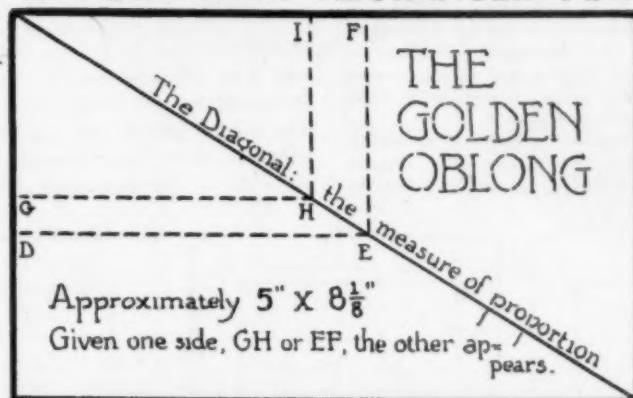
**OBJECT DRAWING.** Plate V is reproduced from the latest Boston outline, by Mr. Dillaway, to show the kind of object drawing and illustration that may be attempted at the outset.

## In the Grammar Grades

**A** COMPOSITE of the courses, from the fourteen cities, for these grades for September is as follows:

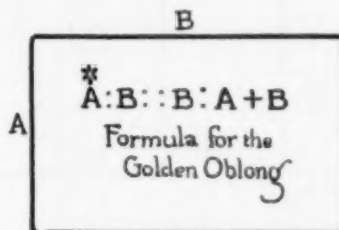
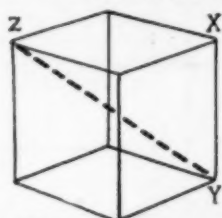
1. *Color.* Monochromatic and analogous scales of three tones; complementary colors; neutral scale of five tones including white and black.
2. *Illustration.* Games, and of language and literature subjects. Landscape composition.
3. *Nature Drawing.* Fall flowers, leaves, sprays with fruit; trees in mass, with pencil, ink, and color for autumnal effects. Flower and leaf forms with special reference to foreshortened effects. Pet animals.
4. *Object Drawing.* Blackboard Practice of foreshortened circles, etc. Spherical, hemispherical, and cylindrical objects; groups of vegetables; cubical objects in upper grades.
5. *Paper and Cardboard Work.* Folios; envelopes for school work; blotter pads; book covers.

# THE STANDARD RECTANGLE of ART

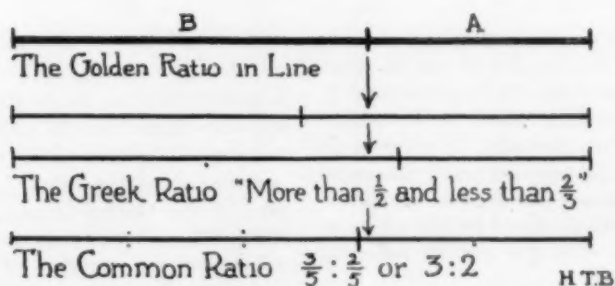


The margin lines of this plate have this proportion

\* The fixed ratio.



About equal to a side, xy, and a solid diagonal, zy, of a cube



6. *Modeling.* Fruit and vegetable forms; tiles with incised ornament derived from nature drawing.
7. *Sewing.* First lessons in plain sewing for the girls. Weaving.
8. *Elementary Woodwork.* First lessons with projects involving two and three dimensions. Basketry.
9. *Design.* Decorative arrangement of plant forms; conventional treatment of plant and animal forms in designs for constructed objects.
10. *Picture Study.* Pictures appropriate to the season. The Gleaner, Breton; The Gleaners, Millet; By the River Side, Lerolle; The Man with the Hoe, Millet; etc.

in Plate VI. This oblong has been of astonishing influence in all forms of art and craft. The children should become familiar with it, before knowing anything of its implications. Have them cut a golden oblong 5" x 8 1-8" and draw its diagonal; by means of this all other rectangles may be tested for proportion. The teacher should cut a golden oblong 4 1/4" wide and place it on a sheet 6" x 9", long edges vertical. If the upper edge is 1" from the top

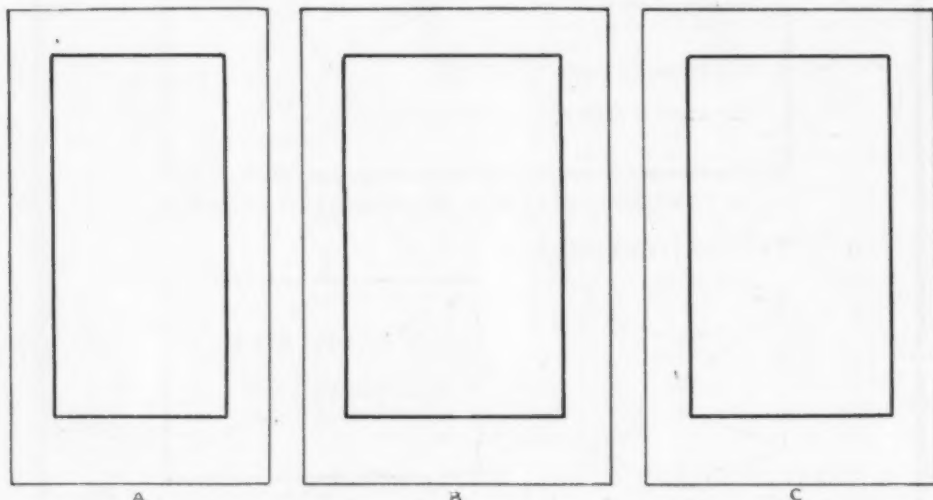
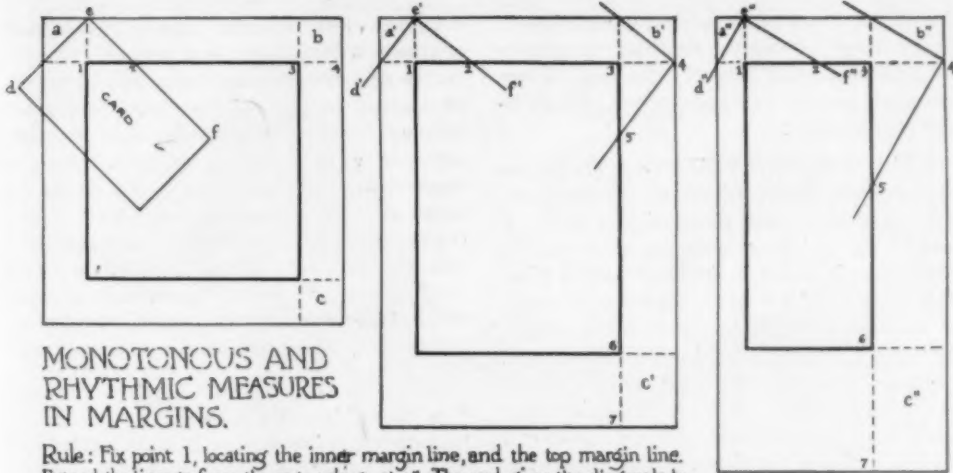


PLATE VII. The Golden Oblong as a page measure. A. The Golden Oblong as measure of the paper; margin lines brought into relation to it. B. Margin lines corresponding with the Golden Oblong; paper brought into harmony with it. C. A page with harmonious margin lines having the effect of a Golden Oblong.

This is even more complicated than the primary program. If a teacher is free to select topics, it would seem wise to be guided largely by the nature material available at this season, by the opportunities presented by other studies, and by the approaching anniversaries in which the children are bound to be interested. In any case, emphasis should be laid on beautiful school work. To this end the following may help:

**THE GOLDEN OBLONG.** The circle, the square, the equilateral triangle, and the polygons, are all standard forms, determined by a fixed law. In searching for a standard rectangle, students of esthetics have found The Golden Oblong, a rectangle whose sides bear a fixed ratio to one another, as illustrated

of the sheet the margins will be 7-8" on each side, and the oblong will look well placed. A Templet cut thus, as shown at B, Plate VII, will save much time in laying out sheets for drawing. The older pupils will enjoy the experiment of making a sheet having the proportions of the Golden Oblong, but 6" high, A, Plate VII, and within it drawing a rectangle surrounded by margins of pleasing width. Comparing A and B, one looks too narrow and one too wide, as compared with the Golden Oblong. The next problem is to discover a sheet with its oblong within, which to the eye presents as a whole the effect of the Golden Oblong. Such a sheet is shown at C. This has the proportions of some of the best examples of printed pages.



### MONOTONOUS AND RHYTHMIC MEASURES IN MARGINS.

Rule: Fix point 1, locating the inner margin line, and the top margin line. Extend the lines to form the rectangle  $a, a', a''$ . The card gives the diagonals by which the proportions of the first rectangle are, in each case, maintained as  $b$  and  $c$ ,  $b'$  and  $c'$ ,  $b''$  and  $c''$ , by the perpendicular.  $1-2 = 3-4$  in each case; and  $3-5 = 6-7$ . Margins thus have consistent measures.

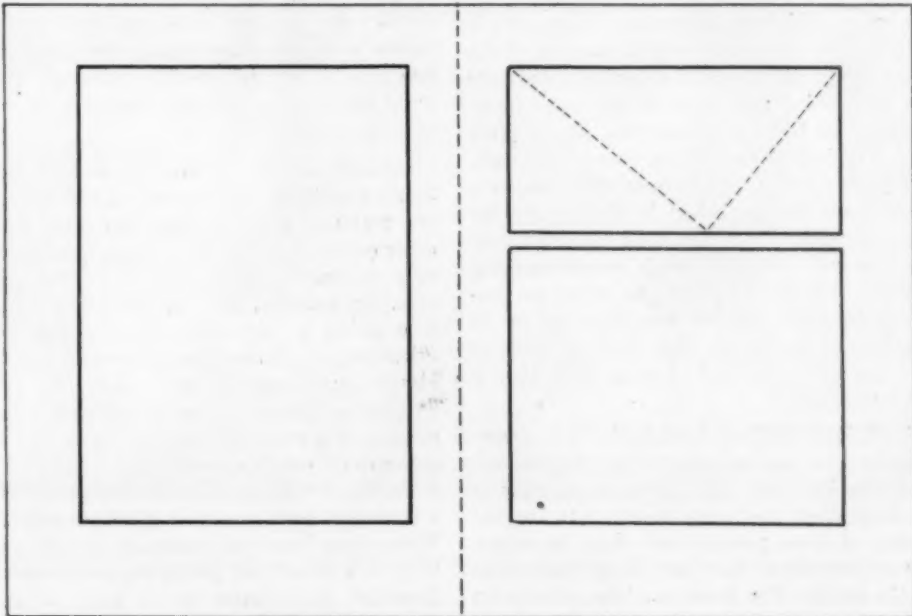


PLATE VIII. Diagrams showing various relations of text area to page area. In the folio the diagonal of the first rectangle corresponding in position with  $A^1$  above determines not only the other margin but the position of the bar dividing the page into two rectangles. The upper rectangle is the sum of two rectangles having the same proportion, the short side of one identical with the long side of the other.

WELL ARRANGED SHEETS. All of the foregoing is, of course, not for the younger pupils. For them a templet which will give, every time, a well margined sheet is sufficient



that an ideal may be established unconsciously. Every sheet of nature drawing, decorative arrangement, and object drawing, every mounted picture, and book cover, should be well proportioned.

**WELL SPACED BOOKLETS.** The master printers have always considered the two opposite pages of a book as forming a unit. A templet for laying out such pages on a 16" x 10 $\frac{3}{4}$ " sheet is shown in the lower part of Plate VIII. On a 12" x 9" sheet the margins should be as follows for each page: Inner margin (next the fold—indicated by the dotted line), 5-8"; head margin, 7-8"; outer margin, 1 1-8"; foot margin 1 3-8". In Plate VIII, one page is subdivided for title and area for ornament. On a 6" x 9" page the title area looks well when 2 1-8" high. The bar between the upper and lower area may be  $\frac{1}{4}$ ".

**RHYTHMIC MARGINS.** The older pupils should have a rule for producing rhythmic margins. This rule is given and illustrated in Plate VIII. The very erratic margins of the page at the right are to be recommended only for advertising pamphlets or any other document aimed to attract attention. In the practice of printing the running title of the page, the page number, and various other elements often must be considered in the spacing for good margins. The page must look rhythmically spaced, whether it is mathematically correct or not. *Fine* art can never be produced by rule. All we can hope to do in teaching is to present that which will enable the average pupil to produce a result that is "not too bad."

**THE REVISED COLOR CIRCUIT.** Every teacher who has thought deeply about color, and who has used color either in painting or in decorating, has long known that the old theory of three primary and three secondary colors presents at best but an approximation to the truth. The finest examples of coloring in our museums present "adjustments" of hue. Standard red, for example, is never

combined with standard green. The green is always a blue-green; it is always "tuned." In the new circuit, based upon Mr. Munsell's pentagonal circuit, the five major colors are balanced by five intermediate hues of color, perfectly complementary to them. Such a diagram as that shown in Fig. IX should be found in every Grammar Schoolroom. The colors, indicated by the symbols, taken from Mr. Munsell's copyrighted Atlas of the Color Solid, should be matched as perfectly as possible in water color, by each pupil, to fix them in mind, as representing true complementaries.<sup>5</sup>

**VALUES OF COLOR (Vertical Scales).** Starting with any one of these ten colors, grammar grade children can easily make lighter and darker or *higher and lower values* of that color. An orderly series of such values of one color constitutes a *scale of values* which may be called for convenience a vertical scale. The scale may consist of three, five, seven, or any number of values between white and black. When values of one color are happily combined they produce a *monochromatic harmony*. Each pupil should make at least one vertical scale of three values.

**CHROMAS OF COLOR (Horizontal Scales).** Starting with any pair of complementary colors, grammar grade children can easily make other colors in which the two are combined in different proportions. A little red-yellow with blue, for example, gives a dull blue; a little blue added to red-yellow gives a dull red-yellow; mixed in the right proportion one will completely neutralize the other. A series varying in intensity from *stronger* to *weaker* *chromas* of a color through neutral to its complementary color, constitutes a *double scale of chroma*, which may be called for convenience a horizontal scale or a *scale of complementaries*. When colors from such a scale are happily combined in a design they produce a *complementary harmony*. Each pupil should make at least one horizontal scale of three chromas, two from one side the neutral and one from the other.

<sup>5</sup> Unfortunately we have no common names for these intermediate hues. Ruskin named them from certain flowers. R-Y is commonly called Orange. We have no name for Y-G. Quince has been suggested. G-B is "robin's-egg-blue," the nearest approach to which in the vegetable world, is found among the Aloes. B-P is the color of the flower of the Myrtle. P-R is usually called Lilac. In the absence of well recognized names of uniform character Mr. Munsell would limit pupils to the compound terms. The other hues may be designated by such terms as "greenish-yellow" to describe a lemon, for example, and "yellowish-green" to describe a head of lettuce.



A TOY HORSE. DRAWN FROM THE OBJECT

Reproduced by courtesy of The American Crayon Company

First prize drawing in January, 1914, by Leslie Klare, age 9, Grade 4, School  
48, Buffalo, New York, in their Crayon Investigation Contest.



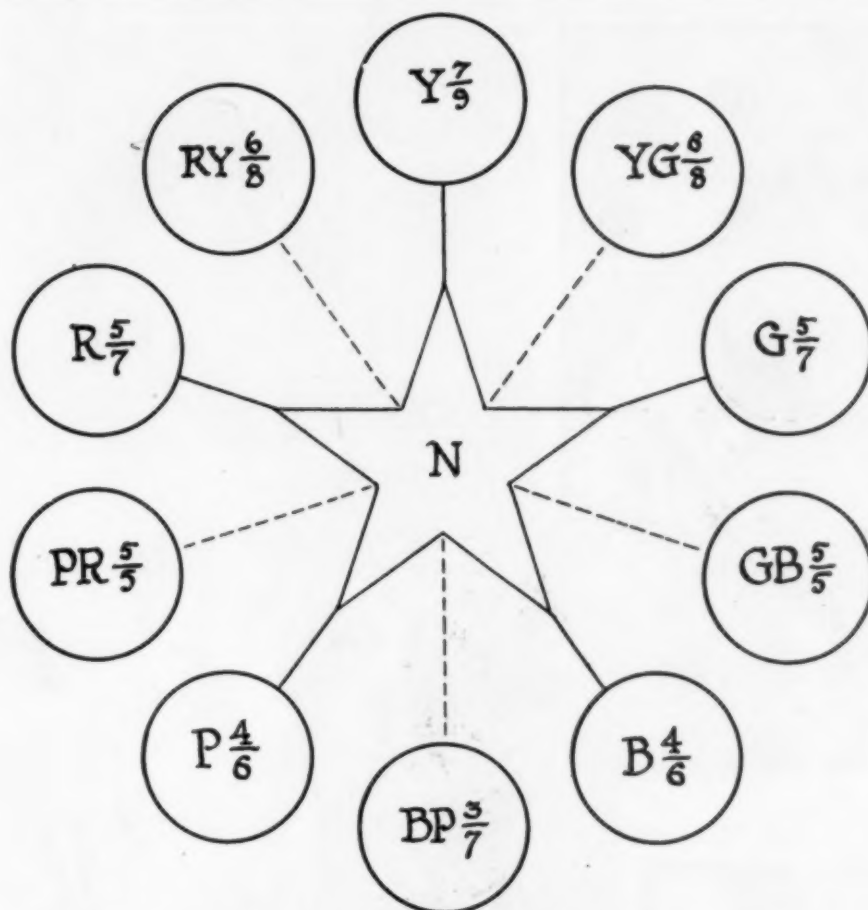


PLATE IX. A diagram for the pentagonal circuit showing the five major hues with their complementary intermediates as defined by Mr. Albert H. Munsell. The color symbols are taken from Mr. Munsell's copyrighted *Atlas of the Color Solid* published by Wadsworth, Howland Co.

**HUES OF COLOR (Oblique Scales).** Starting with any one of the ten colors, green for example, grammar grade children can easily make colors slightly yellower than the green and slightly bluer than the green, or in other words, a group of colors showing changes from *warmer to cooler hues*. An orderly series of such hues constitutes a scale of hues or an *analogous scale*, a scale of neighboring colors, which may for convenience be called an oblique scale. When colors from such a scale are happily combined in a design they produce an *analogous harmony*. Each pupil should make at least one oblique scale of three hues.

**ORDERLY COLORING.** It is good practice to select any pleasing design in outline, such as those shown in Plates 747, 749 and 780 to make three copies of it, and to color the design to illustrate the three simple harmonies, monochromatic, analogous, and complementary.

**NATURE DRAWING.** Good work is more likely to be secured when in each grade a definite aim is established. In Grade IV, aim for correct *proportions* of flower and leaf masses; in Grade V, for correct *contours* of masses—parts as seen foreshortened; in Grade VI, try to represent faithfully the *structure*, the way

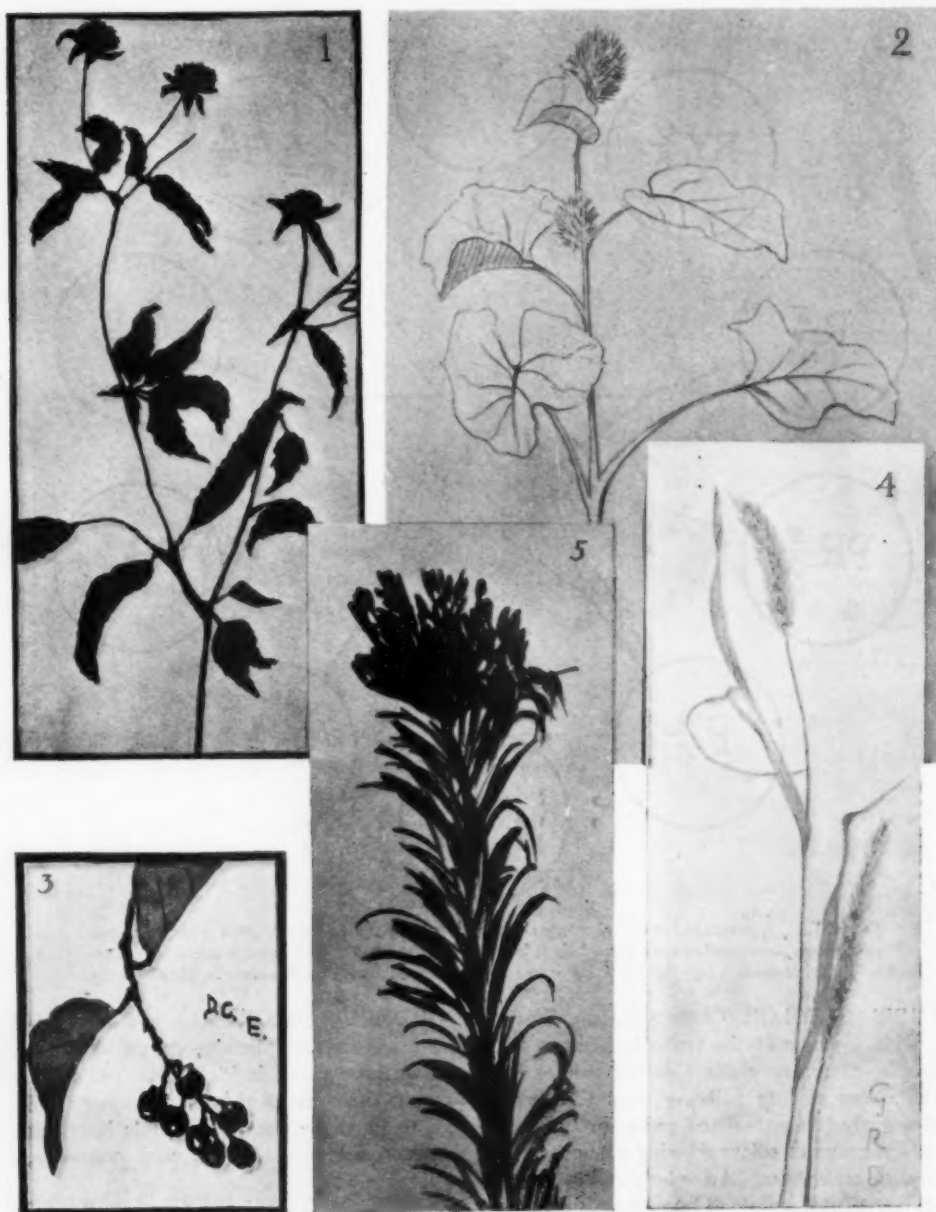
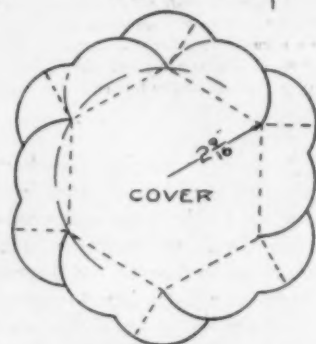
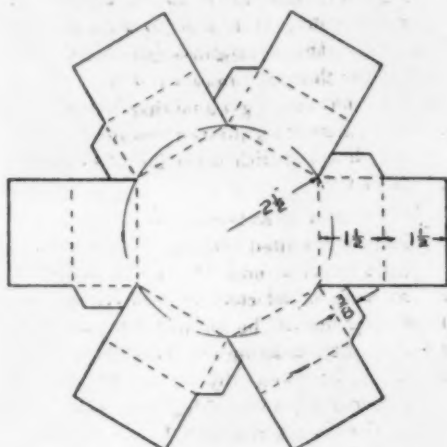
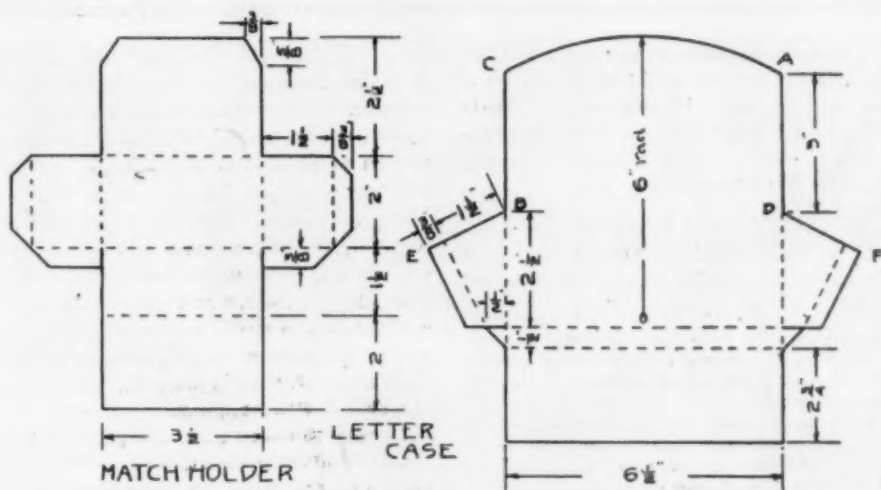
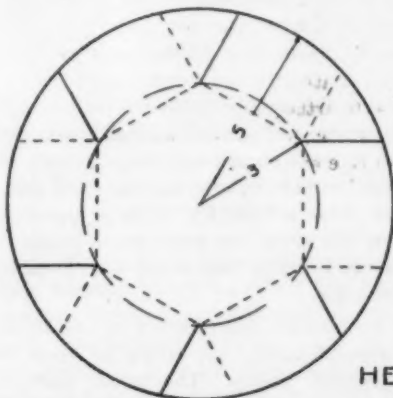


PLATE X. Drawings having a definite aim. 1. A drawing in which the correct proportions are emphasized. By Viola Hansen, Racine, Wis. 2. A drawing in which the contours of foreshortened parts are carefully studied. By Leona Pfeifer, Utica, N. Y. 3. A drawing in which the anatomical structure of the plant is faithfully represented. By Dora Erickson, Bristol, Conn. 4. A drawing in which the character of the plant as a whole is rendered as faithfully as possible. By Geraldine Dawe, Laurium, Mich. 5. A drawing where almost everything is sacrificed to the color effect. By Celia Meyers, Pueblo, Col. Unfortunately this last drawing could not be reproduced in color.

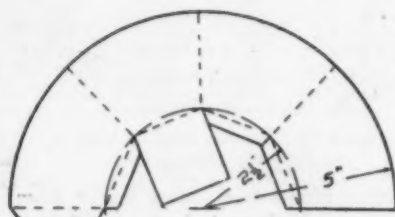




HEXAGONAL CANDY BOX



HEXAGONAL BOX



TOOTHPICK HOLDER

Hagaman

the parts grow in relation to each other; in Grade VII strive to make the plant look as if it were alive; to show its character; in Grade VIII try to bring out some particular *beauty*—a beauty of line, a beauty of color, a beauty of texture. See Plate X.

**CONSTRUCTIVE DRAWING.** September should be devoted to starting right. In the Indianapolis Outline two of the General Suggestions are as follows:

Drawing pencils are easily cared for if kept in pencil cases, with a monitor for each row appointed to see that all pencil points are put in good condition at the close of the lesson or session.

Except in the first grade, the pupils should keep their work in their portfolios. Pupils will take pride in the simplest exercises which are neatly mounted and properly sorted, while nothing will more surely lead to poor work than a disorderly portfolio filled with untidy papers.

Please have a separate folder of drawing paper for each line of work,—landscape, design, plant study, etc.—and have each put in its proper folder at the close of a lesson.

The preparation of these folders, or envelopes, or portfolios, for keeping the sheets in order and in good condition, is the best possible introduction to the more advanced constructive work. In all grades above the fourth children should know how to use compasses. Some good problems involving the use of the compasses, and resulting in things children like, are shown in Plate XI taken from the admirable Outline for the Manual Arts Course of Richmond, Va., by Fred B. Hagaman.

## High School—Freehand

### OPENING BLIND EYES

#### SOME EXPERIMENTS IN LANDSCAPE COMPOSITION IN A HIGH SCHOOL

BY GRACE M. BELL

*Specialist in Drawing, High School,  
Springfield, Mass.*

Great wind-blown trees rising boldly from the meadow, the play of sharp, sun-lighted spots and deep shadows among the columns of an old Colonial house, tall towers and roof lines silhouetted against a brilliant sunset or emerging as strange forms from a dense fog are typical of the out-of-door pictures that often compel the attention of the observer of Nature. If with his interest in Nature there is associated a love of the landscape in art,

there flash through his mind such names as Whistler, Brangyn, Rivière and other favorite artists and there comes to him a deeper appreciation of the simple but wonderful interpretations of such familiar scenes by the great artists.

To the average High School student landscape composition means but little. He knows nothing of the modern landscape artists or their work. Even their names have an unfamiliar sound to his ears. In a crowded High School course in Drawing there is, unfortunately, but little time to spend in studying landscape art, but ought it to be absolutely ignored? Is it not better to take a little time from the other branches of our work and give to the pupils at least an introduction to the delights of landscape study, rather than to allow them to leave us ignorant of its pleasures and so indifferent to the chances that may come to them later for such study? A genuine belief in the affirmative answer to this question led to the following experiments with a group of High School pupils.

From a large collection of photographs of landscapes painted by well-known artists, each pupil chose one. Using strips of paper as a finder he selected and framed in a particular section of the picture. In thus selecting a new composition from the original of the artist, he was guided by a knowledge of a few important principles. There must be variety in the sizes and shapes of the masses of light and dark, a dominant centre of interest and unity in the whole. From the new composition he made an enlarged copy in charcoal, striving to match the values and to learn something of the artist's method of rendering trees, sky, water, etc., aiming at simplification rather than to make an absolute copy of every detail. When finished the drawing was fixed and then toned with a light flat wash of water color. Plate XII gives four examples of pupils' work and the pictures from which the compositions were made.

This problem was followed by one involving greater difficulties and calling for some degree of creative ability. The pupils were asked to bring in photographs made directly from Nature. The homes and the city library collections were the sources from which the material

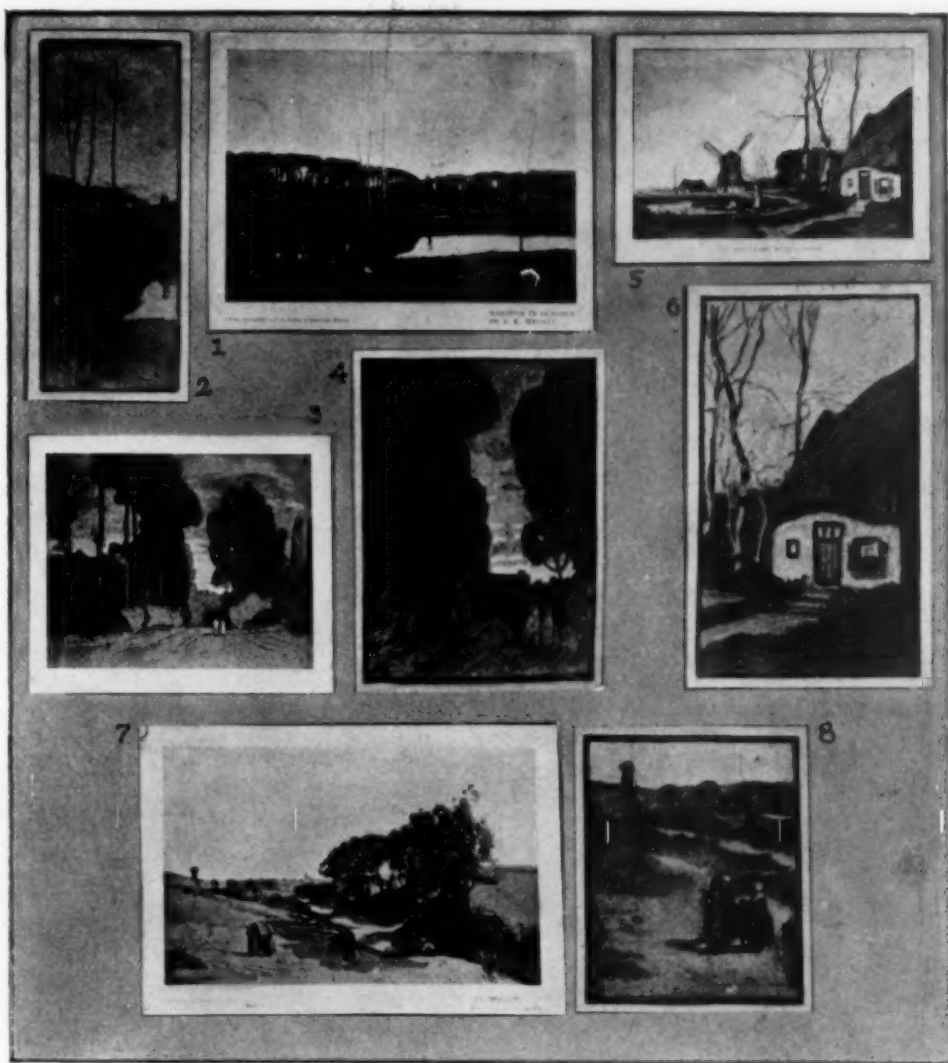


PLATE XII. Four examples of pupils' work and the pictures from which the compositions were taken, by high school students under the direction of Miss Bell.

came in the form of kodak pictures taken by the pupils themselves or by their friends, and magazines devoted to photography, country life or geographical interests. The pictures were studied as in the previous problem, each pupil selecting one in which he could find a new and good composition. This problem called for a close comparison of the camera-

made landscape and the one done by the brush of the artist and for much study of the arts of omission and simplification. Many reproductions of paintings by artists of note were hung where they could be constantly seen by the pupils thus offering them inspiration and suggestions in their problem of translating a bit of a photograph into a charcoal landscape



PLATE XIII. Two compositions and the original photographic views from which they were derived, by high school students under the direction of Miss Bell.

composition. Many of these reproductions were in color and a color scheme selected from them was used in finishing up some of the drawings, only flat washes being used and the number of tones being limited to two or three.

The best drawings were framed under glass with passepartout binding. Plate XIII shows two landscapes and the photographs from which they were made, the latter being typical of the sort of photograph used. Plate XIV

shows other results of this kind of study.

The visible results of such a series of lessons, however, are not the most important. They lie in the fact that the pupils become familiar with the names, the work, and the style of a few great landscape artists, appreciative of good landscape work as seen in magazine reproductions and in the occasional exhibits of originals which they may have an opportu-

It is only hoped that the results shown here may awaken the active interest of some who have not yet made any attempt to work out this interesting problem.

### High School—Mechanical

**B**EGINNERS will need simple problems at first, calculated to make them thoroughly familiar with their instruments, with the



PLATE XIV. Three compositions rendered in charcoal, from suggestions furnished by photographs from nature and pictures by artists. Miss Bell's students learn to recognize a picture when they see it.

ity to study, and more keenly sensitive to the beauty surrounding them in the world out of doors.

While the average pupil will thus gain much from such problems in the way of increased ability for enjoyment and appreciation, in the case of the more talented pupil who is looking forward to an art education, they lead naturally to independent out-of-door landscape work.

No claim to originality is made in the above suggestions. Similar things have been done in other schools and no doubt with equal success.

<sup>6</sup> The first installment appeared in the *SCHOOL ARTS MAGAZINE* for November, 1913, the second in December, 1913. The fourth will appear in the October number.

conventions of mechanical drawing, and with the elementary principles of projection. All the books on the subject give adequate instructions for preliminary practice. Good projects to take up next, projects involving drawing, and the handling of the simpler wood working tools, are the following:

### TOY FURNITURE MADE OF WOOD

#### III. FOR THE LIVING ROOM<sup>6</sup>

BY ELEANOR KNEELAND

Brooklyn, N. Y.

This set of miniature furniture for a Living Room comprises eleven pieces, two of which



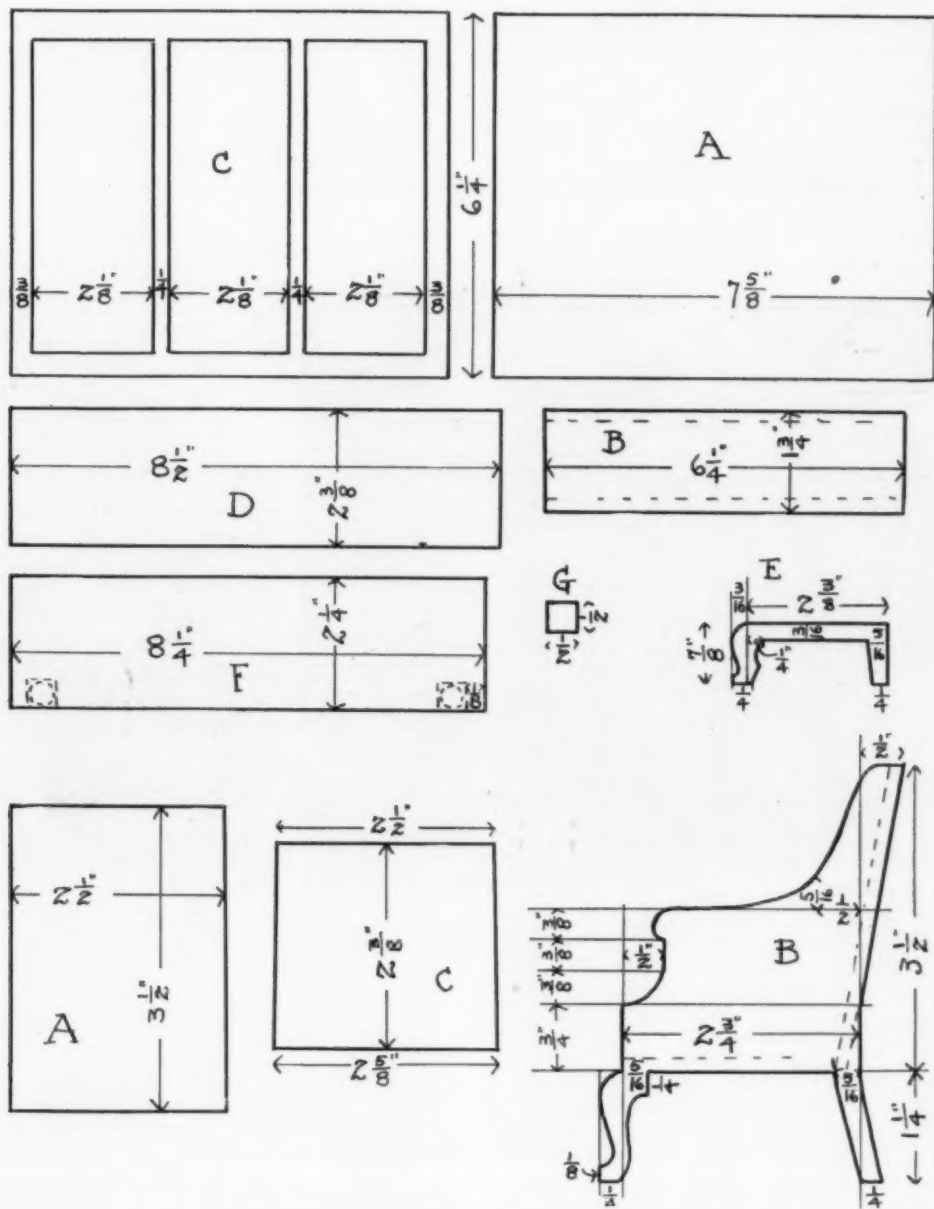


PLATE XV. Drawings for a bookcase and an arm chair by Miss Eleanor Kneeland.

*Bookcase* 7 pieces and dowel rod. A back, B, side (cut 2), C, front, D, top, E, feet (Cut 4), F, bottom, G, base of column (cut 2), and 2 pieces 3-8 inch, dowel, 6 1-16 inch each (for columns). To A nail and glue B, then in order C and D. Nail and glue E together in pairs, F to E and G to F. Put dowel in place, nail and glue to D, glue only to G.

*Arm Chair*, 3 pieces. A, back, B, sides (cut 2), C, seat. To A nail and glue B, then nail and glue in C. (A cushion should be made for this chair.)

are shown in Plates XV and XVI. Each model reproduces the proportions of furniture of approved design. The models are to be sawed from three-ply 3-16" stock. The dimensions given are full size. A piece of paper painted to represent books on shelves is pasted against the inside of the front of the bookcases. Book-

third in the April number, the fourth in the May number, 1914.

## LESSON X

- (1) Study of trimming continued; a collection of laces mounted and placed on wall.
- (2) Students select those good in design,



PLATE XVI. Miniature bookcase and arm chair photographed from the original models by Miss Kneeland

binders' linen or cover paper may be used for the upholstering material for the chair. The pattern may be printed from a wood block or stencilled. Of course it might be made of tinted drawing paper and "hand painted."

making a statement as to principles observed.

- (3) A copy is made from *one* observing contrasts in dark and light.

## Technical and Vocational

## DRESS DESIGN

BY MARY B. HYDE

*School of Fine and Applied Arts, Pratt Institute*

## V

The first installment of this series appeared in the February number, the second in the March number, the

## LESSON XI

- (1) From Fashion Magazine cut six hats, looking for simplicity and relation to head. Statements made as to wearer and suitability to occasion.
- (2) A talk on hats *follows* rather than precedes the lesson.

## Miscellaneous

PLAYMATES FROM OTHER LANDS. Plate XIX gives the tenth and last in this series of designs for coloring by Miss Weston. Of this design the artist says:

THE CALENDAR. Since Galileo, watching the swinging lamps in the Cathedral of Pisa, was led to discover the law of the pendulum, and to fix upon a pendulum thirty-nine inches long beating seconds, afterwards incor-

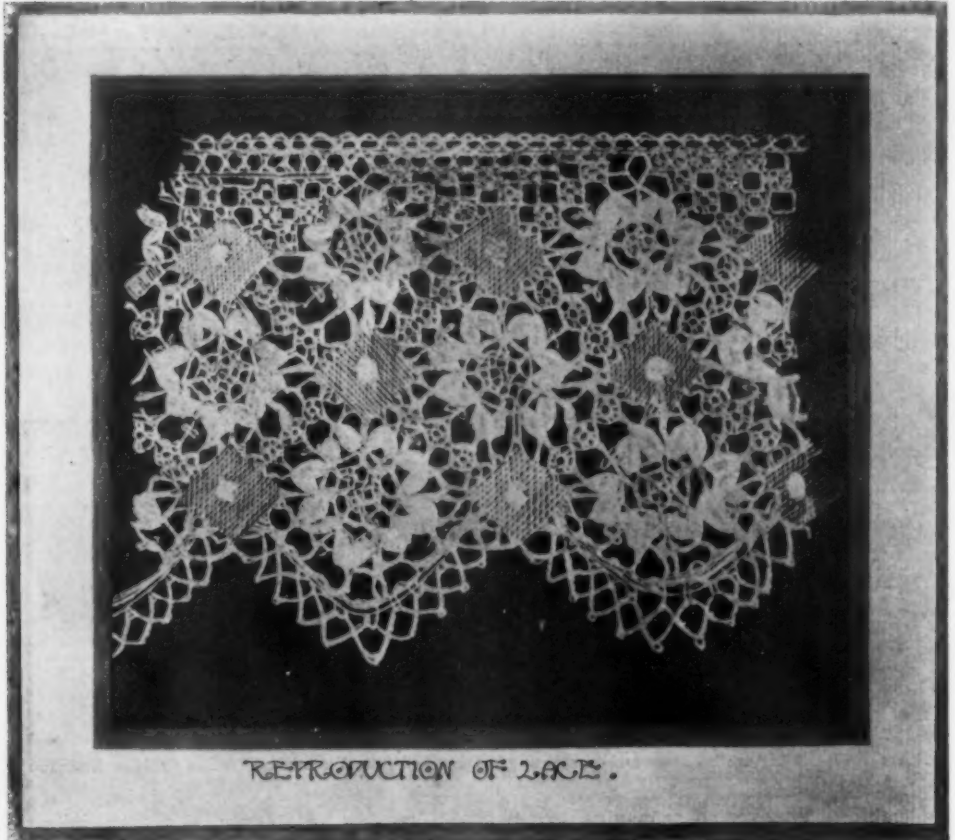
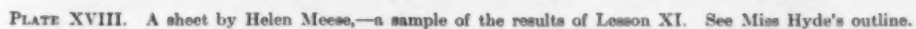


PLATE XVII. A clipping from a sheet by a pupil under the direction of Miss Mary B. Hyde.

INDIA. Little brown Ali and Balna are dressed in white. Make the tone from yellow ochre, vermillion and blue, with quite a little water. The figures in Ali's coat are blue. The color for his pipe is made from yellow ochre, green and red. Balna has black hair and the stripes in her scarf are green.

The sky and lake are a delicate blue; the temple, white; the vines and trees, soft shades of green. The balcony, where the children are perched, is a light yellow grey. The title space continues this tint and on it are little grey elephants with robes of gay blue and yellow.

porated in the Grandfather's Clock, no advance of equal importance has been made in the history of timekeeping. Eli Terry, of Windsor Conn., was probably the first clockmaker in the United States, about 1800. In 1807 he undertook to make 500 clocks at once and so overstocked the market that prices fell from \$25 to \$10. To Mr. Terry belongs the honor of having invented the "Short-shelf-clock." The "works" were of wood until 1837, when



brass-wheeled clocks were first made. A short-shelf-clock is shown in the pictorial panel of the calendar, Plate XX.

**OUTLINES FOR THE HEKTOGRAPH.**  
By the use of an ink prepared especially for

and pull twenty copies more. These two designs by Miss Julia Daniels of Boston, will furnish novel promotion certificates, delightful to children, especially if a good colorist in the school is allowed to color them with delicate



PLATE XIX. The tenth and last in the series of designs by Rachel Weston, Fryeburg, Maine, illustrating "Playmates from Other Lands."

the SCHOOL ARTS MAGAZINE, we are able to furnish for our subscribers such an insert as that between pages 784 and 785. Remove the sheet, cut it in two and place one of the designs face down on a hektograph pad. After a minute or two remove it and print from the pad as many copies as possible. By working quickly at least twenty good copies may be had. When the design prints too faintly, wash the pad, place the original face down upon it again,

tints. Write the Business Manager, Mr. A. S. Bennett, 120 Boylston St., Boston, Mass., how you like inserts of this kind. Shall we have one appropriate to the month in each issue?

**GOOD PRINTING.** Standards of Excellence for school presses are furnished this month through the generous co-operation of the American Type Founder's Company of Jersey City and every other large city in the United States. The "Book List" shows a



new and freehand style of type having a wide range of usefulness. The "Shaded" type faces used in the other examples, produce an

THE GOOD ZOO. Miss Bess Bruce Cleveland is still adding to her famous Zoo. This month she presents to us the Owl, the



PLATE XX. A Short-shelf-clock of the early nineteenth century. The tenth and last in the series of decorative calendar designs reviewing the history of timekeeping.

effect of gray, soft without appearing weak, and especially adapted to small editions on cards of high finish. The display, the spacing, the balance of attractions may be emulated in any style.

"wise old bird" who sat in an oak, the symbol of wisdom. He will furnish authentic data for designing an ornament for the promotion cards and the graduation programs.

# EIGHTH GRADE BOOK LIST

BENNET	Master Skylark
BLACKMORE	Lorna Doone
CHAPIN	Story of the Rhinegold
CHURCH	Story of the Odyssey
COOPER	Last of the Mohicans
CUSTER	Boots and Saddles
GORDON	Man from Glengarry
HALE	Man Without a Country
KELLER	Story of My Life
KIPLING	Jungle Book
KIPLING	Captains Courageous
LAMB	Tales From Shakespeare
LEIGHTON	Olaf the Glorious
SCOTT	Talisman
SMITH	Tom Grogan

Set in Packard Oval Border

# MERIT MARK



Presented  
to Those Doing  
Exceptionally  
Good Work

NEW STREET  
SCHOOL

Set in Cheltenham Bold Shaded

# ELLIOTT ECHO



Published by the Pupils  
of Grade Eight

June, Nineteen-thirteen

Set in Bodoni Bold Shaded Oval Border Floral Decorator

STANDARDS OF EXCELLENCE IN SCHOOL PRINTING.

Composed, by request, for the readers of the School Arts Magazine, by the American Type Founders Company, Jersey City, New Jersey.



THE OWL. The latest addition to the "Good Zoo." Drawn by Bess Bruce Cleaveland

## The Hektograph Insert

### An Experiment

Are you using a hektograph or duplicator? If so you will be interested in an experiment we are making in this issue. The insert between pages 784 and 785, subject—*Promotion Cards*—is printed with a special hektograph copying ink. If you will cut the entire insert out of the magazine and try it on your hektograph we are confident that you will be surprised and pleased with the results. Hektographic inserts will be continued each month if you like them, can use them, and write us to that effect.

To find out what success may be had with this first hektograph insert, we will agree to send Volume XIII of the *SCHOOL ARTS MAGAZINE* bound in half morocco to the person securing the greatest number of usable copies from this one insert. After one series of copies have been made from the insert it can be used again immediately for another series. Please send us the last copy or impression which you think should be counted in the trial, and give the full number of usable copies made.

When writing us note that we shall welcome also suggestions on the following points:

- I. Number of usable copies made from June insert.
- II. A brief statement as to what use you make of your hektograph in your school work.
- III. A few suggestions as to what subjects we might give you in our hektograph inserts?
- IV. Your preference for either two small designs or one large one in each insert.

Our plan is a simple one: (a) To give a good hektograph insert each month or possibly two inserts if readers can use them. (b) To provide extra copies of each insert which readers may purchase at a nominal price. (c) To co-operate with our readers in every possible way.

Good hektographs can be purchased from school supply houses. If you have any difficulty in finding one, write us and we will help you.

THE SCHOOL ARTS PUBLISHING CO.,  
120 Boylston St., Boston.

I'M PROMOTED!



RECORD

RECORD

I'M PROMOTED!







# JUST HOW TO DO IT

## METHODS OF TEACHING DESIGN

### I. DECORATIVE UNITS

BY AMY RACHEL WHITTIER

*Massachusetts Normal Art School, and the  
University of Chicago*

THE famous dramatic critic who said: "Always take your audience into your confidence," voiced a sound pedagogical principle. If we would be successful in teaching children how to design decorative work we must first take them into our confidence, explain what a decorative unit is; second, arouse their enthusiastic interest in playing the educational game of hunting for decorative units everywhere. On book covers, on clothes, on furniture, on buildings, outside and inside, for the man-made things of this world abound with decoration. The teacher who has filled a sketch book with sketches of units that she discovered, or who has a portfolio of booklet covers, advertisements, dress goods and the multitude of various articles that have decorative units and which may be had for the asking, has a background of first-hand knowledge and enthusiasm that makes the teaching of this subject a joy to herself and her pupils. She is able not only to take her audience into her confidence as to just what a decorative unit is, and where it may be found but how such units may be designed and why it is that children are taught to make them, for even little children like to know why they do certain things.

The aim of this work is to help children to know good ornament and to teach them to originate simple decorative units. This may be accomplished by familiarizing them with units made by skilled designers and requiring them to work within clearly defined limits. It is one thing to find what others have done, quite another to make designs ourselves or to teach children to do so, and yet, if we could learn the history of the designing of the decorative units all about us we should find that most of

them were the result of exactly the same processes that we must teach ourselves and the children. The method of teaching design might be summed up in three words which also indicate the order of development: *Limitation, Experimentation, Discrimination.*

Too much of our teaching of design has gone for naught because we have neglected the first step. A practical designer always works within definite limitations, experiments with all possible combinations allowed by those limitations and finally discriminates between good and bad or better and best. For this final judgment he depends, consciously or unconsciously, upon certain laws or principles that invariably underly all designs which have permanent satisfying beauty. These principles he learned by studying the work of others.

"Where do you get all your ideas?" said a friend to a successful designer. "I steal them," was the prompt and modest reply. "Every shop window, every house, every person I meet contributes to my work." "What you look for you will find." Teach the children to look at the work of the world designers.

"Necessity is the mother of invention." Limit the children and they will be forced to do their own thinking.

Lastly, help them to know that which is good, by giving them a very few clearly defined and easily understood laws.

The specific methods of designing decorative units are reducible to two—the simpler and therefore the one to consider first may be called the building up or constructive method. It is based on the belief that the building instinct is inherent in all of us, consequently we are easily taught to add one familiar thing to another to make a whole. The following outline gives a general plan for presenting this work. The minor details would vary somewhat with the age of the pupil and suggestions relating to such variations are given at the conclusion of the outline.

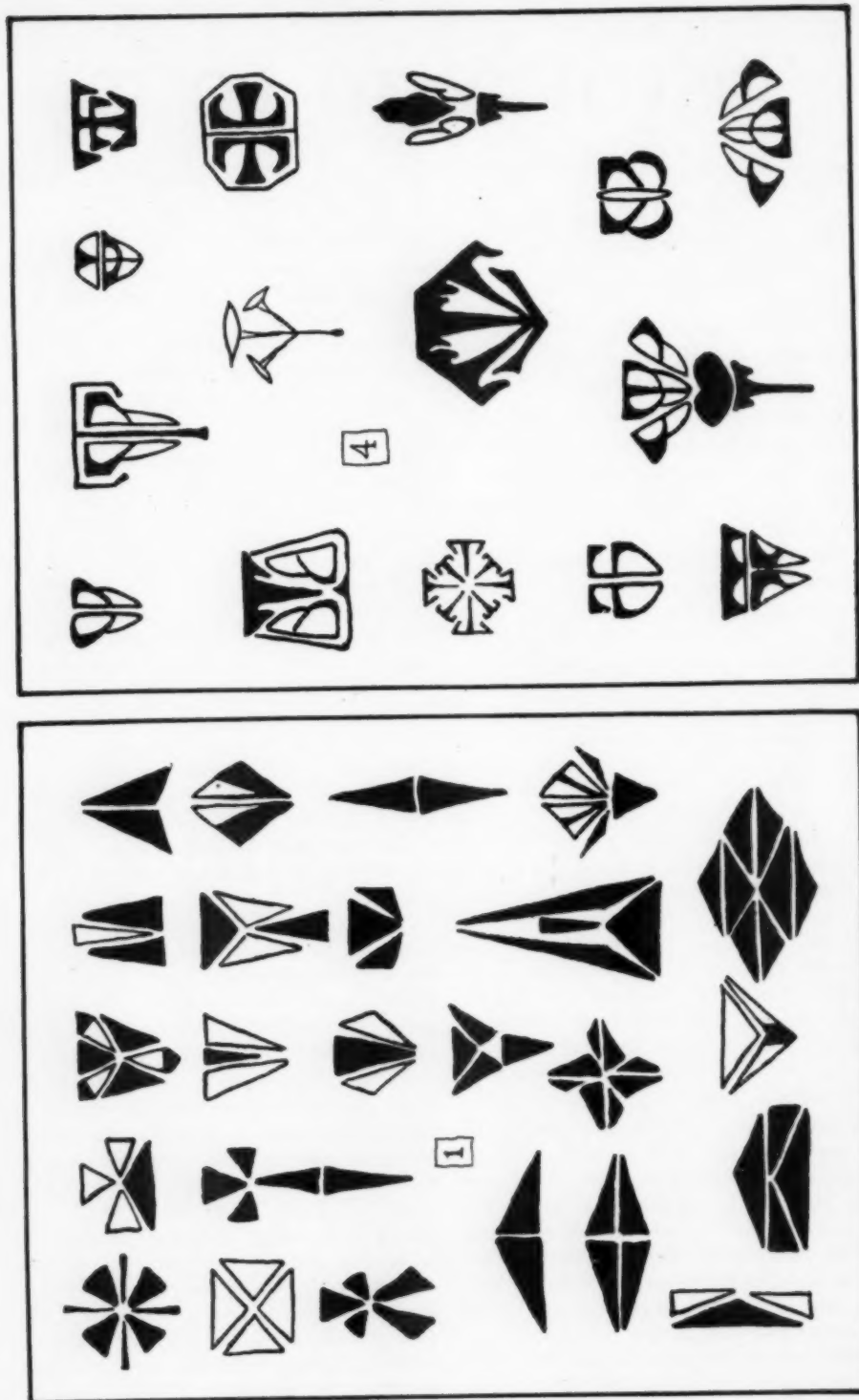


PLATE I. Decorative units illustrating Miss Whittier's method. 1. Units designed from triangles. 4. Units designed from letters.

DESIGNING DECORATIVE UNITS, RADIAL, AND BILATERAL  
BY THE BUILDING OR CONSTRUCTIVE METHOD

Emphasis First. On experimenting within given limits.  
Second. On Unity.  
Third. On Contrast.

## PRESENTATION:

1. *Work about a point.*

a. Limit yourself to the use of four short straight lines. Experiment within these limitations. Make as many different units as possible; for example, your first arrangement may be one line above the point, one below and one on either side. The only variations from this would come through change in amount of space left above the point, change in thickness, change in length or, if color were used, change in color.

b. *Experiment first with the changes in amount of space left about the point.* You will discover that beyond a certain distance you lose the essential thing—Unity. It is also possible to go so near to the point that the result is unattractive, and you lose another essential beauty which might be secured through contrast of space length and line length, and light and dark.

c. After you have exhausted the possible combinations with four straight lines, experiment with six, with curved lines, with straight and curved.

d. All of the units resulting from the foregoing experiments may be radial, that is, radiating from a central point and having all lines equal or with two long lines and two short ones at right angles to each other, but some of them may be more definitely bilateral or two-sided, if you have elongated the lower central line. If none of your experiments show this elongation, try it on some already made. Try not only a long straight line, but a curved one, your result will suggest a floral form.

2. *Work with geometric figures.* Limit yourself to the use of squares, circles, triangles of different proportions, ovals and ellipses in combination with lines. Work about a centralizing point as before.

3. *Work with numerals.* Limit yourself to the use of the numerals, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, grouped about a centralizing point. You are at liberty to use numerals of any size, proportion or in any position.

4. *Work with letters.* Limit yourself to the use of any six letters of the alphabet and experiment as in the preceding problems.

GRADING. Work of this type may be given as early as the first year in school and even in the kindergarten but it should be so carefully graded that the progression and gain in power from year to year is evident.

*First Year.* Have the children work with sticks, crayons, large soft lead pencils, or on the blackboard. Allow four lesson periods of 20 minutes each. Divide as follows:

Lesson 1. Aim to teach meaning of decorative unit and encourage children to suggest original arrangements. After a brief talk about units, during which you show various units, similar to the ones the children are to attempt, used on folders, book marks, circular tags or other things which they can make, place a dot on the blackboard, children place one on paper. Limit to the use of four straight lines as suggested under Presentation I.

"Can you think of any other way to arrange the lines about the point?" Let all experiment at seats. Show results on board.

Lesson 2. Draw, or have children draw on board, the units designed in previous lesson. Criticise for Unity. See I b; under presentation.

Further suggestions for teaching meaning of Unity.

Sketch three arrangements. 1. Where the lines all touch the center point. 2. Where the lines do not quite touch point. 3. Where the lines are so far from the point that there is no connection with it either actual or suggested, for unity may be secured through actual contact as in 1, or by suggested contact as in 2.

With these three illustrations on the board, either tell the children that one and two make a single thing, that is, a unit, or question them in such a way that they state the difference. This can be done by a skilful teacher but the Socratic method is not always necessary. A graphic illustration accompanied by a clear statement is itself an excellent teacher. Follow this explanation by asking children to point out all the arrangements sketched on the board which show Unity. Erase all others.

Make on paper as many arrangements of four straight lines about a point as time permits.

Place a small check mark beside all that show unity.

Lesson 3. Adapt work suggested under Presentation I c.

Lesson 4. Adapt work suggested under Presentation 2 d.

*Second Year.* Adapt work suggested under 2. Teach meaning of contrast. Children in the first year have designed units which showed contrast of line but they were not taught to criticise their designs by the law of contrasts. Teach it as a definite principle this year. Suggestions for teaching contrast. Show two folders or covers decorated as follows:

1. With a unit such as we made to show unity by actual contact.

2. With a unit such as we made to show unity through suggested contact. Ask children to vote for the one they like better. The majority of the children usually choose two, but if they do not, here is an opportunity for a legitimate use of undue influence. The teacher should add her vote to the minority and tell why she prefers it. "The little spaces between the lines and the dot gives something that every good designer tries to have in all his units, that is, contrast."

Explain meaning of word if it is new to the class.

Illustrate by various sketches on the board.

Have as many children as possible go to the board and draw units which show contrast in length of line, position, width of line, color, space and line length, all contrasts possible when limited to the use of four straight lines.

Then proceed to design units limited as suggested by Presentation 2.

3. Criticise final results for contrast and unity.

*Third Year.* Adapt work suggested under Presentation 3.

*Fourth Year.* Adapt work suggested under Presentation 4.

Children always enjoy using the numerals and letters as elements in a design. The first aim is to encourage

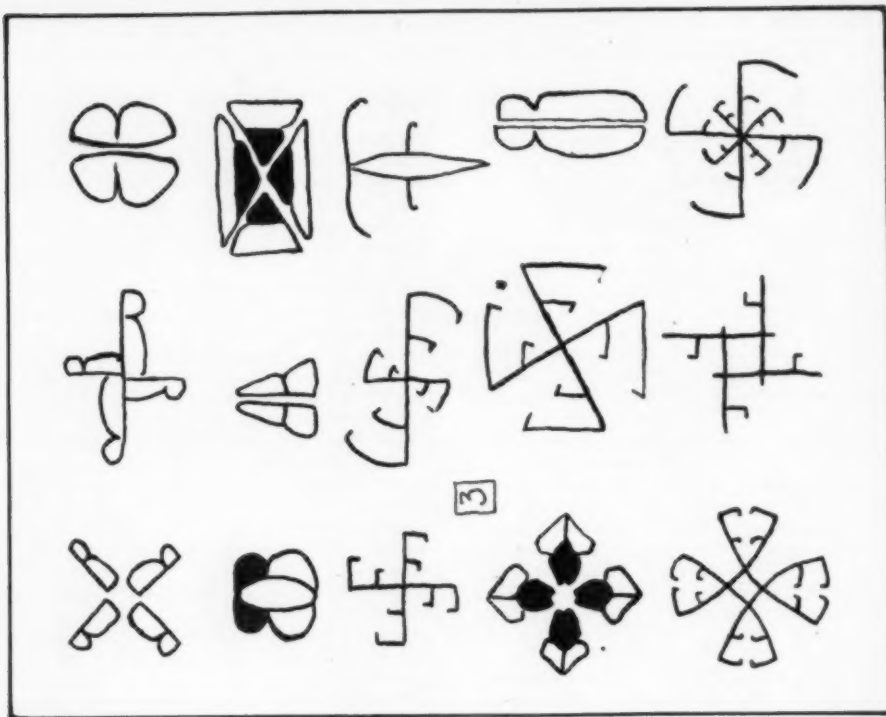
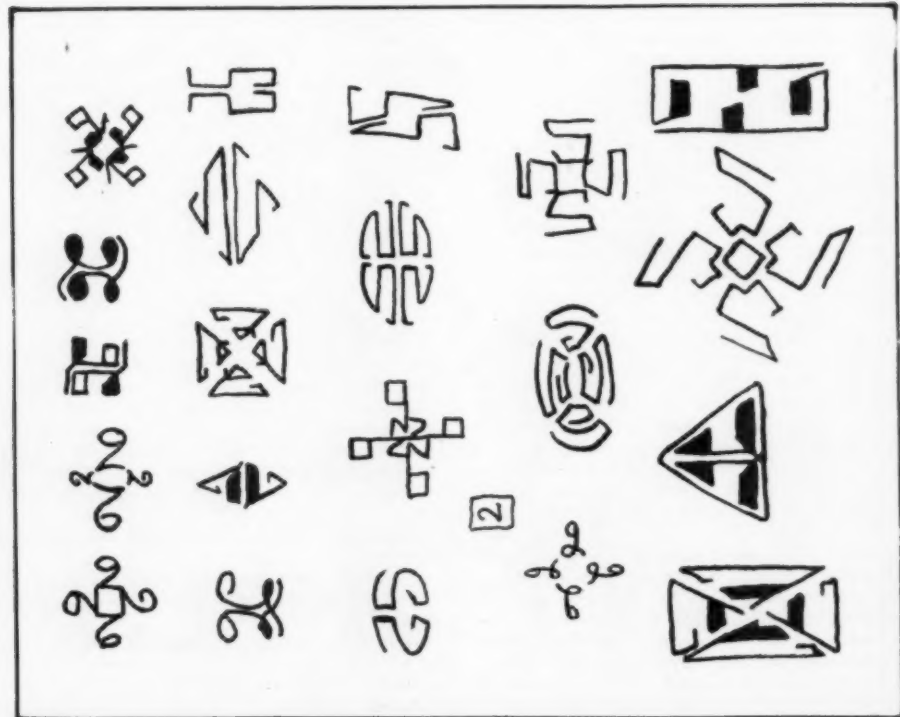


PLATE II. Decorative units illustrating Miss Whittier's method. 2. Units designed from numerals. 3. Units designed from letters.



them to make as many different arrangements as possible. Second to lead them to see how a contrast of proportion helps to increase the beauty of the unit. Once they get the idea that it is possible to change these familiar elements until they are almost unrecognizable the work proceeds with great joy. Children at this age are beginning to love a puzzle and a secret. To know that the decoration on a folder, which to the uninitiated appears merely an attractive unit, is really made up of figure nines or letter A's, gives them one of those indescribably pleasant thrills that are so rarely experienced by an adult and for which many people search the world.

This article gives few suggestions for the applications of decorative units partly because that is "another story," but largely because the emphasis in much of our teaching of design

has been too great on just that side. If we believe our own reiterated statement that our primary aim in teaching this subject in the public schools is to train the future citizen to know good from bad in design, why invite this question: "What are we going to use this for?" rather than this: "I made twenty-five decorative units from letters last night; may I draw them on the board and have the class criticise?"

The realization of growing power is the best product of teaching and this we can secure by taking our audiences of children into the confidence of the world's designers.



# ART-CRAFT LITERATURE

BOOKS SHOULD BE OWNED AND READ FOR THE SAME REASONS THAT OTHER NECESSITIES AND DESIRABLE POSSESSIONS ARE PURCHASED AND RETAINED. MIND AND SOUL REQUIRE DEVELOPMENT EQUALLY WITH THE BODY, AND NO MAN OR WOMAN IS NORMAL WHO DOES NOT RECOGNIZE THE NEEDS OF THE SPIRIT AND PROVIDE FOR IT THE REFRESHMENT NECESSARY FOR ITS SUSTENANCE AND GROWTH. *Kate Langley Boshier.*

## Helpful Books for Amateur Photographers

TO secure authoritative information upon reading matter of use to the beginner in photographic picture making I wrote to two of the best photographers-for-the-fun-of-it, I knew personally, Mr. Herbert G. French of Cincinnati, and Miss Jane Dudley of Whitinsville, Mass. Both did the same thing, strange to say; they referred my question to somebody else! Mr. French asked the opinion of Clarence H. White, and Miss Dudley the opinion of Mr. A. M. Curry. Miss Dudley writes:

I am familiar with *The Photo Miniature*, or some numbers of it, and this Mr. Curry recommended. Each month this little magazine treats one subject, and the dealers have a long list from which buyers may choose.

*Photography as a Fine Art*, by Charles H. Caffin has helped me. Mr. Curry also has named A. Hosley Hinton's work which he thinks obtainable at Tennant & Woods, New York, who are publishers of the *Miniature*. The other book mentioned is published by Double day, Page & Co.

Mr. Hinton's work is: *Practical Pictorial Photography*, published by Hazel Watson & Veney, London.

Mr. French says:

In reply to my inquiry Mr. Clarence H. White writes as follows:

"The best book published to help an amateur to make artistic photographs is yet to be published. Indeed I think so far books have been of very little use to the artistic photographer. A. J. Anderson's *Artistic Side of Photography*, published by Dodd, Mead & Co., may help; a few of my students have spoken highly of it. R. Child Bayley's *Complete Photographer* I found had much in it to help the worker."

I trust that his suggestions may prove helpful.

The source of authority in landscape lies, of course, with the landscape painters. While painters are not usually writers also, fortunate-

ly for us a few of the best of them are, and these men have given us books of primary importance. Among them are *Landscape Painting* by Alfred East; *Landscape Painting* by Birge Harrison; and *Pictorial Composition* by Henry R. Poore. A beginner should take the last first and leave the first until last. My own insight into the art of picture making began to come to me through the reading of Ruskin. Ruskin is said to be out of date in these days, but I venture to say that any person holding such a view, who would read with care his *Elements of Drawing* would find therein that which would bring his own notions more nearly up to the truth about Ruskin. Ruskin is one of the Masters. He will never be any more out of date than Botticelli or Durer. A recent writer who has followed Ruskin's path but gone farther in certain directions, is Claude Bragdon, whose *Beautiful Necessity* is a fascinating and illuminating book. Charles Caffin's *Guide to Pictures* is also helpful. Caffin is always keen, sane, and readable. But perhaps our most commanding artist-author in this field at the present time is Kenyon Cox. His *Old Masters and New*, and *The Classic Point of View*, are books that a person interested in picture making cannot afford to overlook.

H. T. B.

## A Book That Will Help a Teacher to Have a Good Vacation<sup>1</sup>\*

"The word summer, being interpreted, means vacation; and vacation, being interpreted, means—so many things that I have not space in this book to name them. Yet how can there be a vacation without moun-

<sup>1</sup> \* Summer. By Dallas Lore Sharp. Houghton, Mifflin Co. Price postpaid 67 cents.

\* Books which promise to be of especial value to teachers of drawing and handicraft are starred (\*) and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company at a discount to readers of the SCHOOL ARTS MAGAZINE.

tains, or seashore, or the fields, or the forests—days out of doors? My ideal vacation would have to be spent in the open; and this book, the larger part of it, is the record of one of my summer vacations—the vacation of the summer of 1912. That was an ideal vacation, and along with my account of it I wish to give you some hints on how to make the most of your summer chance to tramp the fields and woods."

Such are the opening words of the first chapter of this concluding volume of the Dallas Lore Sharp Nature Series, *Autumn, Winter, Spring, and Summer*. That the author proceeds to make good any reader who has tramped will testify at once with glad enthusiasm, and any reader who will tramp under his guidance will be able to discover for himself. Turn to Chapter III and read about twelve things to see this summer. How many of these have you ever seen? Then read Chapter VI, twelve things to hear; and Chapter XI, ten things to do this summer. Such a menu as this whets the appetite of a healthy man to a keen edge. Professor Sharp's opinion of nature study is worth remembering:

"The study of the ant in the school-yard walk, the leaves on the school-yard trees, the clouds over the school-house roof, the sights, sounds, odors coming in at the school-room window, these are essential studies for art and letters, to say nothing of life." H. T. B.

### A Book of American Etching<sup>2</sup>

This handsome volume of creamy pages and coffee-colored cover contains reproductions of a hundred etchings shown at the annual exhibition of the Association of American Etchers.

In the brief introduction by Forbes Watson, an interesting general view is presented of the rapid development of American Art and of American etching as a part of the larger art interest.

There are also some pertinent remarks on cosmopolitanism in the work of our artists.

The pictures include examples of the work

of twenty-eight different etchers; and taken as a whole give an impression of vitality and freshness of vision, while not a few are marked by a high degree of technical skill. J. H.

### A Most Enjoyable Book on Architecture

Prof. Alfred M. Brooks of Indiana University has rendered the public a real service in producing such a volume as this.<sup>3</sup> It might almost be called "How to Enjoy Architecture." From first to last it is captivating. Remarkably free from technicalities, scholarly, unprejudiced, sane in esthetic judgment, it is a book to be read and thoroughly enjoyed by the person who "would really like to know something about architecture,"—and how many such people there are these days! "The purpose of this text is to point out some of the most marked characteristics of the plastic and graphic arts; of the architecture, sculpture, and painting of western Europe during the Middle Ages, and in narrow compass to trace back to their sources the chief influences which were brought to bear on the plastic and graphic arts of mediaeval Europe, showing how, when and where, these influences mingled, and what the results were. This text is intended to be a *syllabus of artistic tendencies*, illustrated by well-known and famous works of art." The illustrations are excellent. Unfortunately they are confusingly numbered, and frequently inserted where they are inconvenient for reference. The text is fine and fresh. Here is a sample sentence: "Medieval art created a world of works of faith and reason breathing beauty." H. T. B.

### Some Other Recent Useful Books

\*KITECRAFT AND KITE TOURNAMENTS<sup>4</sup>, is a book for boys to get hold of for use during the long vacation. It tells all about kite making in such a way that one feels like hunting up stock and beginning to build right away. Two hundred sixty-seven figures illustrate the text.

<sup>2</sup> Year Book of American Etching. Edited by Forbes Watson, 1914. John Lane Company, New York. Price \$3.50.

<sup>3</sup> Architecture and the Allied Arts. By Alfred M. Brooks. The Bobbs-Merrill Co. Price postpaid \$3.50.

<sup>4</sup> By Charles M. Miller, Los Angeles, California. The Manual Arts Press, Peoria, Ill. Price postpaid \$1.00.

MODERN TECHNICAL DRAWING.<sup>5</sup> While the earlier chapters of this reliable handbook offer nothing new, and present drawings rather out of style in the United States, some of the later chapters afford information not commonly included in our books on Mechanical Drawing. For example, A Laminated Rib Roof, French Casements, Octagonal Ogre Roof, Circle-on-circle Entrance Doors, Gothic Domes, and Wreathed Handrails. There are chapters on Freehand Drawing and Sketching and on Perspective and Practical Geometry.

\*FURNITURE DESIGN.<sup>6</sup> A companion to "Problems in Furniture Making." "Twelve types of furniture are represented with modified designs and practical helps on each type." The designs are commendably simple, the text concise, and the suggestions sane but all too few and too epigrammatic to be considered as more than an outline of a course of lectures on the subject of the book. A valuable feature is the appendix giving the average dimensions of commercial furniture.

PERSPECTIVE.<sup>7</sup> This book gets right down to business in the presentation of perspective from the architect's point of view. It is a book for use in technical high schools and industrial art schools. It is the outgrowth of the experience of the author, when a student-beginner, who believes that "the way to learn a new language is by speaking and reading it first, and then studying its grammar and rhetoric."

HOW TO FRAME A HOUSE.<sup>8</sup> The latest edition of this book of established value contains new material on rustic carpentry, methods of

house moving, the building of review stands, grain elevators, boat houses, modern bridges, etc. One hundred fifty-nine figures, supplement the straightforward intelligible text.

ELEMENTARY GENERAL SCIENCE.<sup>9</sup> Eighty-one subjects for consideration and seventy-nine experiments, together with sensible questions and scores of illustrations that illustrate, make up this good little book. It is a notable witness to the value of drawing in other studies, and offers many suggestions for the construction of useful apparatus.

### A Handful of New Pamphlets

*Proceedings of the Seventh Annual Meeting of the National Society for the Promotion of Industrial Education*, Grand Rapids, 1913. A paper bound volume of 262 pages. Published by the Society.

*The School and the Start in Life*. By Meyer Bloomfield, Director of the Vocation Bureau, Boston. Paper covered, 150 pages. What England, Scotland, and Germany are doing. Bureau of Education, Bulletin 1914. No. 4.

*The Selection and Training of Teachers for State-aided Industrial Schools for Boys and Men*. A special report of 112 pages. Published by the National Society for the Promotion of Industrial Education.

*A Brief History of Painting*.<sup>10</sup> By Annie G. Inman, Instructor in Applied Art, Lincoln High School, Cleveland, Ohio. Printed at West Technical High School, "In the hope that it may make the study of the lives and works of the great painters easier and more enjoyable." A good brief course. 50 pages.

<sup>5</sup> By George Ellis, Ilford England. D. Van Nostrand Co. Price postpaid \$2.15.

<sup>6</sup> By Fred D. Crawshaw, University of Wisconsin. Manual Arts Press. Price postpaid \$1.00.

<sup>7</sup> By Ben J. Lubaches, Kansas City, Mo. D. Van Nostrand Co. Price postpaid \$1.57.

<sup>8</sup> By Owen B. Maginnis, New York City. Wm. T. Comstock Co. Price postpaid \$1.60.

<sup>9</sup> By Percy E. Rowell, Berkeley, Cal. The A-to-Zed Co. Price postpaid 70 cents.

<sup>10</sup> Price postpaid 35 cents.

"NEVER READ BORROWED BOOKS: TO BE  
WITHOUT BOOKS OF YOUR OWN IS THE  
ABYSS OF PENURY. DON'T ENDURE IT."

Ruskin.

# OF CURRENT INTEREST

## TEACHERS' MEETINGS THAT PRODUCE TANGIBLE FRUIT

Mr. Harry W. Jacobs, Director of Drawing, Buffalo, N. Y., is a man who has ideas and who does things. For example, here is a circular he issued last Thanksgiving, announcing a series of Teachers' Meetings:

### OUTLINE OF WORK

The results of the following meetings will be made into traveling exhibits of about 50 mounts which will be circulated through the 62 schools of our system.

Dec. 5, 1913. Christmas Work, Grades 1-8. Illustrations and Lesson Plans. Mr. Jacobs.

Jan. 8, 1914. Object Drawing, Grades 1-4. Illustrated, to show progression of one lesson; also problem for each grade. Miss Hodgkins.

Object Drawing, Grades 5-8. Illustrated, to show progression of one lesson; also problem for each grade, showing method of presenting steps in problem. Miss Giesecke.

Jan. 15, 1914. Primary Grade Illustration, Grades 1-4. Illustrated; showing steps in presenting lesson to one grade, illustrations suitable for other grades, showing all work leading to finished lesson. Miss Roth.

Jan. 22, 1914. Design, Grades 1-4. Illustrated, with lesson plan. Educational value clearly defined. Showing application. Miss Fuchs.

Design, Grades 5-6. Illustrated, with lesson plan. Theory and Practice of lesson. Show clearly every step to completed problem. Miss Algire.

Jan. 29, 1914. Constructive Work, Grades 1-4. Illustrated, with drawings and Constructive Objects. Show Lesson Plan for one Grade. Miss Horton.

Feb. 5, 1914. Special Days, Grades 1-8. Thanksgiving, Easter, Arbor Day, Flag Day. Illustrations and Lesson Plans. Miss Fox.

Feb. 26, 1914. Lettering, Grades 1-8. Illustrated, Methods and Practice. Mr. Jacobs.

All illustrative work must be mounted on regular mounting board, cut, 22" x 14", (supplied at office). Meetings will be held at 3.15 sharp and will be one hour in length.

### SUMMER SCHOOLS IN ENGLAND

In reply to several inquiries sent to the SCHOOL ARTS MAGAZINE the Editor is glad to be able to publish the following from a letter from Mr. J. W. T. Vinal one of the supervisors of drawing for the city of London:

Summer courses might be had at:  
Summer School of Arts and Crafts, Chipping

Camden, Gloucestershire. (Chiefly July and August.) Apply to the Secretary.

Central School of Arts and Crafts, Southampton Row, London. (Closes the last of June.) Apply to the Principal.

Royal College of Art, South Kensington. (Closes in July; short vacation course in August.) Apply to the Principal.

The samples of work from the Royal Hungarian School of Art which have appeared in the SCHOOL ARTS MAGAZINE have called forth inquiries as to the possibility of securing instruction in that school and elsewhere in Europe. Here is a quotation from a letter from Prof. Julius Mahalik:

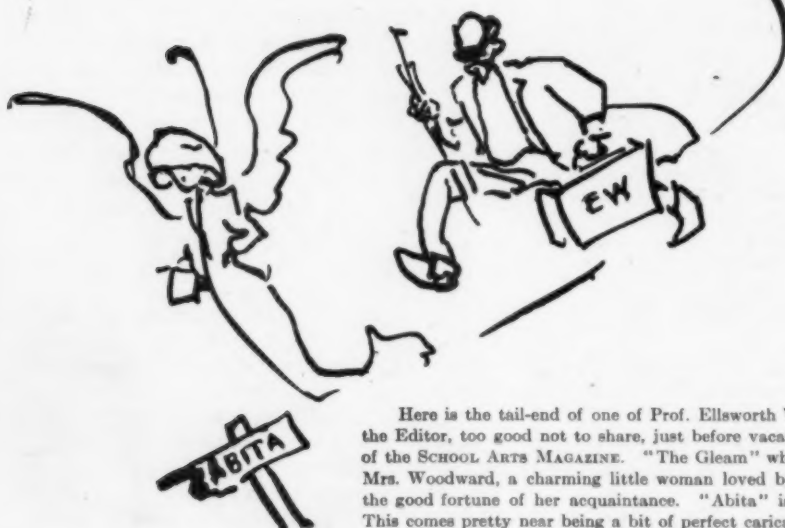
"Of course an American teacher can study in our school. We have the entering examinations (drawing and painting in water colors from nature) at the end of August or the beginning of September, when the school work begins. Fees for half a year about 120 crowns. The Arts and Crafts Schools in Hamburg and in Prague are especially good for designing."

## AN OLD DEVICE PERFECTED TO DELIVER THE GOODS

Have you reached the place where you are "discouraged to death" over ever teaching some of your pupils to make a correct perspective drawing from an object? If you haven't, you are hardly human. If you have, you would better get hold of a Cross Transparent Drawing Glass. It is about the cleverest device ever, with its removable back and its spirit level to determine horizontals. If you think you can draw an object correctly freehand this device will "get the laugh on you" before you draw your breath a second time! If you think you cannot draw, it will teach you how. Equip your students with Mr. Cross' picture frame and pencil and have them sit in a circle around any large object, sketch it, and change places every five minutes, if you want to see some astonishing results. One teacher writes: "As a result of its work my students gained in the first lesson more ability to see proportions and



We are going into the country  
Friday night to be away 2  
week—ha!



Here is the tail-end of one of Prof. Ellsworth Woodward's letters to the Editor, too good not to share, just before vacation, with the readers of the SCHOOL ARTS MAGAZINE. "The Gleam" which "E W" follows is Mrs. Woodward, a charming little woman loved by everybody who has the good fortune of her acquaintance. "Abita" is their country place. This comes pretty near being a bit of perfect caricature.

angles than some art students acquire in five or ten years of study." You can secure a complete sample outfit for 65 cents by writing to Anson K. Cross, 1020 Commonwealth Ave., Brookline, Mass.

Mr. Frank Alvah Parsons, President of the New York School of Fine and Applied Arts, is in Europe again with a party of thirty enthusiastic students of interior decoration and other phases of applied art. He will return in time for his lectures at the summer session of his school at Bell Terre.

As a result of numerous requests from teachers and students in various parts of the United States, the Pennsylvania Museum and School of Industrial Art announces a four weeks' course of lectures, demonstration and instruction in esthetics, principles and practice of design, color, lettering, composition, representative drawing, technique, and history of art, under the direction of Otto F. Ege, Miss Ida

Evelyn Macfarlane, associate. Those who attend this summer school will get some things not announced in the circular. They will find themselves immersed in an art atmosphere of unusual potency and will find at their disposal a surprising wealth of helpful reference material. Session—July 6th to 31st, Corner Broad and Pine Streets, Philadelphia.

A new picture in full color for schoolroom decoration, one whose subject appeals to children, and whose technical qualities win the admiration of critics, is "Geese at Play," by Zittan. The reproduction, from the original in the Art Institute, Chicago, is 18½" wide by 11" high. Published by Fritz Von Frantzins, Chicago, Ill.

Nine designs by students in the costume illustration class, Pratt Institute, Brooklyn, were awarded prizes or were purchased by the costume committee of the pageant and masque given at St. Louis in May.

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